THE GRAIN OF A VOCAL GENRE:

A COMPARATIVE APPROACH TO THE SINGING PEDAGOGIES OF EVDC INTEGRATIVE PERFORMANCE PRACTICE, KOREAN *PANSORI*, AND THE POLISH CENTRE FOR THEATRE PRACTICES 'GARDZIENICE.'

Konstantinos Thomaidis

Royal Holloway College, University of London

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DECLARATION OF AUTHORSHIP

I **Konstantinos Thomaidis** hereby declare that this thesis and the work presented in it is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: _____

Date: _____

ABSTRACT

This thesis is a cross-cultural examination of the relationship between the trained physiology of the voice and culture. Building on Barthes's notion of the 'grain of the voice,' I argue that each training system moulds the body in a way that decisively affects aesthetic phonation. Therefore I analyse voice training as a bodily inscription, in its Foucauldian sense, and I focus on the pedagogical ethics crystallised in the 'grain of the genre.' This I define as the collective 'grain' to which pedagogies of codified genres aspire, beyond and apart from the individual singing performer's 'grain'; in other words, the 'grain of the genre' is the means by which culture is reaffirmed in/through the trainee's voice.

The introductory chapter looks at the anatomical and physiological properties of the voice, traces the history of theorisations of the voice in order to situate my project, and explains my methodologies as a practitioner/researcher.

Drawing on extended practical fieldwork, each of the subsequent three chapters explores the 'grain' of three pedagogies in the light of my personal training and the historical, musicological and broader cultural research I conducted in relation to each method. The three training approaches are a recent development in the area of *bel canto* (Integrative Performance Practice by 'Experience Vocal Dance Company,' USA and UK), an Asian traditional genre (Korean *pansori*), and a training pertaining to the Western avant-garde tradition (Centre for Theatre Practices 'Gardzienice,' Poland). Chapter 2 argues that the transdisciplinary grain of IPP on one hand adheres to a scientific approach to voicing, while attempting to bypass the deadends of the predominant training of the 'natural' voice. Chapter 3 acknowledges the grain of *pansori* as developed and promoted through the explicit aesthetic agenda of Korean

han. Chapter 4 studies the grain of Gardzienice as one of 'laughing openness,' a grain mainly preoccupied with the inter-corporeal and the relational.

The final chapter revisits the category of the 'grain of the genre' through my embodied perspective as a cross-cultural researcher. I reexamine the Foucauldian aspects of the 'grain' and its disciplinary character through the lens of the axis docility-resistance. I conclude the thesis with the suggestion of a dynamic relation between culture and vocal practice, the resistant aspects of which are, I argue, foregrounded when voice is addressed and taught as phonic and foreign.

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NOTE ON APPENDICES AND DVD

The main text of the thesis is followed by two Appendices. The first includes tables, illustrations, musical scores, photographic documentation from my fieldworks as well as some contextual material. The second is a glossary of terms. In the text, the parenthetical indication (Appendix, 'Title' Page Numbers) refers to entries in the first Appendix. The thesis is also accompanied by a DVD, which includes relevant video material. The video files can be opened with a variety of media players; should you encounter any problems, please try VLC player, version 1.1.9 (freely downloadable at www.videolan.org). In the main part of the thesis, the parenthetical indication (DVD, 'Title') refers to the video files in the accompanying DVD.

All material in the Appendices and DVD are my own unless otherwise stated. The three 'Performance Samples' clips, which are intended to help the reader get a broader grasp of the training methods, are my own editing of material which is freely available on the internet. Every effort has been made to ensure full compliance with all copyright rules of the University of London.

CHAPTER 1: INTRODUCTION

'[A] voice is never a voice in general:
it is always a voice of a particular kind'
(Rée 2).[1]

In 1979, Roland Barthes introduced the term 'the grain of the voice' in the seminal article bearing the same title. The term was intended to effect a movement away from logocentric theoretical understandings of the voice, which scrutinise the processes of signification and the structuralist aspects of language, towards a phonocentric discourse: an analysis of the voice as distinct from texts or songs, as an individual mark of an embodied presence, and as the result of a specific use of physiology. Grounded in this distinction, which will be further explored in the relevant section of this chapter (pages 27-30), this thesis investigates the various ways in which the *grain* is formed and transmitted through the pedagogical devices of codified approaches to singing. Focusing on the anatomical mechanics of the voice as foregrounded in three distinct training methods, the main question addressed is that of the relation between the use of the voicing physiology and the 'cultural allegiances' of the voice, the historical contexts and processes impacting (or having impacted) on the formation of each pedagogy. In other words, my main research question is: 'What is the relation between voice physiology and culture?'

Given that this is a project rooted in the field of performance studies and that my core concerns lie with voice training for actors, the particular lens employed to unpack the implications of this broader enquiry is the pedagogically focused question of 'what is the relation between the *trained* voice physiology and culture?' To further narrow my area of investigation, the main part of the thesis addresses the question

[1] In-text citations and references follow the latest edition of the MLA (2009).

from within three specific training cultures, as encountered in my research/training project. The three methods examined are a recently developed approach to *bel canto* (Integrative Performance Practice by 'Experience Vocal Dance Company,' USA and UK), an Asian traditional genre (Korean *pansori*), and a training pertaining to the Western avant-garde tradition (Centre for Theatre Practices 'Gardzienice,' Poland).[2] My research is based on fieldwork with the two companies as well as with former members of Gardzienice and teachers of *pansori* in South Korea (mainly with the National Center for Korean Traditional Performing Arts), and readings on the social, religious, linguistic and historical contexts of each *grain*. The final part of the thesis broadens the scope and, weaving threads together, returns to the main question in order to provide a synthesis based on cross-cultural analysis. Put differently, while in the main part of the thesis the central research question transforms into 'what is the relation between (each respective) *trained* voice physiology and (their respective/root) culture?,' the conclusion revisits the original question and offers answers that have relevance for, or resonate with, cross-cultural practitioners/scholars.

The ways in which the research question is answered throughout this thesis show that this project represents an analysis of *specific* voice trainings; these accounts partake in the current discussions on vocality, new voice pedagogies, and the increasing academic interest on processes of performer training. At the same time, my focus on voicing rather than textual patterns contributes to the burgeoning field of oral studies (from the point of view of performance studies), and my ethnographic, cross-cultural approach places my research on voice training at the centre of broader discussions on embodiment and culture.

[2] From now on, IPP will stand for Integrative Performance Practice, EVDC for Experience Vocal Dance, and Gardzienice for Centre for Theatre Practices 'Gardzienice.'

Before embarking on the context, importance and methodologies of the project, it is imperative that I define the components of my (main and subsequent) questions: the physiological specifics of the voice and the significance/contextualisation of its training.

What is Voice Physiology?

Anatomical, Physiological, and Acoustic Properties of the Voice in the West

If one were to consider, from the perspective of performance, the anatomical features which play an active part in the production of the voice, one would probably find oneself talking about the whole body. In the act of performance, the voicing body moves (therefore engaging different sets of muscles and nerves in the process of voicing) and is aimed at an aesthetic use of the existing mechanics and exploration of its possibilities. This implies that the performer's ability to *choose* how s/he makes use of the mechanics available may result in significantly different modes of voice production, for example, foregrounding specific resonators or privileging a vocal range which seems more appropriate to the performative circumstances.

Setting aside all these aesthetic concerns for the moment, it would be useful to begin with a brief introduction to the anatomy, physiology and acoustics of the human voice—at least as these are understood in the context of Western voice training.[3] The purpose of the following paragraphs is not to provide the reader with an exhaustive guide to the anatomical specifics of the voice, but to form a solid basis for an academic discourse related to the aesthetics of the singing voice—especially in the context of my overall discussion of the *materiality* in the voice. For this reason, I will not expand here on issues that are highly debatable, such as the contribution of

[3] A brief relfection on the historical development of voice pedagogies in the West can be found in the Appendix (326-28).

secondary resonance cavities to the final sound or the movements of the abdominal and intercostal muscles that, some argue, provide the singer with the most effective support, as these will be examined in relation to each particular *grain* under consideration. Rather, I will present briefly the basics of the voice structure and function over which there is a general consensus in the relevant literature. Also, in this section I will not elaborate further on the issue of choice, mentioned above, apart from referring to the two biological actions which are involved (and combined) in the act of trained voicing: 'the autonomic (which is an unconscious response by the diaphragm to a need for oxygen) and the central (which can override autonomic respiratory rhythm through conscious motor control)' (Fitzmaurice 248). This distinction already demarcates the boundaries of training and (aesthetic) performance; there are parts of the anatomy that operate in an involuntary manner, and are therefore secluded from any attempt at in-training moulding, but there exist aspects of physiology which can be immediately accessible to the trainee's intentions.

Although almost every bibliographic item related to the field of voice pedagogy introduces some elements of anatomy, the main sources for the following overview have been those by laryngologists/physicians specialised in professional singing, such as Norman Punt (1979), Kenneth Tom (2003) and Davies and Anthony Jahn Garfield (2004), as well as the highly-acclaimed works of leading sung voice teachers with a keen interest in the physiology of voice production, mainly Alan Greene (1975), Johan Sundberg (1987), Richard Miller (1996, 2004), Joan Melton (2003), Gillyanne Kayes (2004) and Donna Soto-Morettini (2006).[4]

[4] Also, the DVDs on voice anatomy (*Dynamics of the Singing Voice*, *Laryngeal Teaching Series*, *Sound Stuff: The Singing Voice*, *The Anatomy of the Voice*, and *Voice Production*) have been of great help to my understanding of the physiology of the larynx.

The methodology employed in describing the vocal apparatus usually favours the distinction between three of its functions (see Kayes 5-8; Melton and Tom 21-22; Soto-Morettini 22-30, among others): breathing (frequently encountered as support), sound-producing mechanism, and voicing (speaking or singing, with a minor interest in such vocal phenomena as screaming, laughing, whispering, growling, coughing, sneezing, or yawning). As will be explained later in this chapter (pages 37-44), this tripartite structure reproduces a systemic understanding of the body, and the voice in particular, as a mechanical apparatus that can be disaggregated and later reassembled in order to function more efficiently. This understanding is closely linked to the prioritisation of reason promulgated by the Enlightenment and the subsequent functionalist ideologies with which the Industrial Revolution and the spread of capitalism surrounded the (measured, routinised and controlled) body.[5] For reasons of simplicity and coherence, as well as the fact that my research project takes as its starting point the pedagogical milieu of UK conservatories, where such assumptions still form the ideological foundations of training, the same line of thinking will be followed in the descriptions below.[6] Of course, these should be seen as a generic introduction to the anatomical features of the voice, whereas more specific uses and cultural interpretations of the body will be taken into account in relation to each of the voice pedagogies under investigation (Appendix, 'Three-part Voice Anatomy' 330).

Breathing happens unconsciously and is vital to the general function of the human organism. The lungs are situated in the interior of the ribcage. When we inhale, air comes in through the mouth and nose and fills, to a greater or lesser extent,

[5] For recent research that expands on the interrelation between the body and the 'project of Enlightenment,' refer to the work of Burt, Foster, Gould; and, for the formation of an overarching discourse on the trained and in-performance body, to the latest publications by Conroy and Evans.

[6] For a detailed analysis of the discourse underpinning the training of the body in major UK drama schools, see Evans.

the lungs. When we exhale, the air is sent back to the mouth and nose via the trachea, a tube attached to the basis of the larynx and connected to the lungs.

In regard to the significance of breathing for voicing, control seems to be the main preoccupation of vocal pedagogy. Because the volume of the exhaled air determines whether the spoken or musical tone will be louder or softer, performers are expected to maximise their lung capacity in order to project their voices properly. Their quest is facilitated by a membranous, dome-shaped sheet attached to the base of the ribcage, just below the lungs: the diaphragm. This is controlled by the phrenic nerve, which activates the diaphragm during inhalation so that it descends and flattens (contraction), thus providing a larger space for the air to be stored in. This movement also allows the air to reach further down in the lungs and push out the lower, more flexible ribs. During exhalation, the diaphragm returns to its original position. In order to achieve louder, well-supported voicing, it is the phase of exhalation of the breathing cycle that must be cautiously trained and enhanced. This is not the responsibility of the diaphragm itself, but of the abdominal muscles, which press upward in the direction of the airstream and inward towards the back. At this stage the diaphragm cannot be consciously set into motion. As Davies and Jahn remark: 'It is worth emphasizing that the diaphragm is capable of only one active movement, which is contraction (descent)' (2). Greene suggests that the use of the abdominals should be avoided at the initial stages of training because 'untrained or poorly trained singers will produce a tight sound, automatically, when they pull in their abdominal muscles to support a tone. It is an automatic reflex: tighten the abdominal muscles on a sound and the throat constrictors become active too' (27). However, when providing exercises for aspiring singers, he also endorses the fact that control and monitored collaboration of the opposing movements of the diaphragm and the abdominals, what

he calls ‘cooperative antagonism’ (76), are essential to the voice professional. More recent research (all works by Bryon; Jacocks; Shewell 129, 358) also emphasises the role of the pelvis and the movements of the pelvic floor in the sound-supporting mechanism.

Proceeding to the mechanics of sound production, the larynx becomes the major focus. Even though here the importance of the vocal folds is predominant, the whole larynx contributes to the production of sound and it is necessary to investigate the function of all the structures of the laryngeal area.

The true vocal folds, which are ‘not under our direct control’ (Berry, *Actor* 19), are a set of two thin slips of muscle and ligament situated in the middle of the larynx, this part being referred to as the glottic part. Their length in adult females reaches 12 to 17 mm and in adult males 17 to 23 mm (although Sundberg’s findings seem to propose that they are somewhat shorter [‘Sound’ 232]). These are attached anteriorly to the thyroid cartilage (more manifest in the adult male, and also known as the Adam’s apple) and posteriorly to a set of arytenoid cartilages. The arytenoids are able to slide towards or apart from each other, thus adducting (approximating) or abducting (moving away from each other) the vocal folds. The gap formed in between the folds when abducted is often referred to by mainstream canonical texts as the glottis (or glottic aperture).

Whilst breathing, the vocal folds are abducted. However, when voicing, they are initially adducted, subsequently creating a higher subglottic air pressure (Appendix, ‘Vocal Folds’ 330). At some point, this pressure overpowers the adductive force of the folds and a puff of air escapes. Then the folds are adducted again and this cycle is repeated, in normal speaking frequencies, some hundred times per second, thus

vibrating the surface of the folds. This is how (and where) sound is produced. In other words, 'phonation (and singing) consists of balancing the adductive force on the vocal folds, and the subglottic air pressure' (Davies and Jahn 6). Greene has further scrutinised the vibration of the folds in singing. According to his findings (Greene 72, 83), when voicing loud or quite loud (*forte* or *mezzo-forte*), in the lower tones the whole length of the folds vibrate, in the middle tones only the front, and for the high tones it is the back that vibrates. Whereas in the instance of voicing softly (*piano*), the front part of the glottis vibrates in the lower singing area, while for the middle and higher tones the back is set into vibration.

The glottic part of the larynx rests on the cricoid cartilage which, in its turn, lies on the upper ring of the trachea (Appendix, 'Larynx' 331). The major function of this subglottic part of the larynx is the transmission of air towards the folds. Moreover, the cricoid, and subsequently the thyroid, which hinges on it, is able to move forwards and down, therefore moving the whole structure of the larynx in this direction (as in yawning). The effect of this movement is that the folds are elongated and the frequency of their vibration becomes higher. Consequently, this movement facilitates the production of higher pitches. There is much debate around the issue of whether singing with a high larynx (as in, for instance, the 'belting' technique of musical theatre) contributes to a quicker deterioration of the laryngeal muscles. A number of older sources are unyielding; Greene, for example, asserts that 'the correct positioning of the larynx during singing is low and forward in the throat' (28). He even insists on exercising rigorously the raphe of the mylohyoid, situated just above the Adam's apple, in order to make it sufficiently strong to push the subglottic part downwards. However, the new generation of laryngologists and researchers appears more tolerant:

> [A] high larynx is not in itself harmful. In fact, many types of ethnic singing employ a thin, reedy voice produced by a high laryngeal position … A raised larynx when used for a specific effect is not in itself pathological. The condition becomes harmful when the singer is unable to lower the larynx at will. (Davies and Jahn 64)

As for the supraglottic structures, the first to be observed, moving from the glottic part upwards, are the ventricular or false vocal folds and the epiglottis—but these mainly function as sphincters protective of the larynx while swallowing. Of major importance to the final polishing of the voice are the pharynx, the mouth, and the sinuses (and, perhaps, the nose). These are called resonators and are in fact chambers where the air, after having vibrated on the level of the vocal folds and obtained a frequency, is filtered and shaped into the acoustic result of the voice. To be more specific: the sound which is produced by the folds, the '*voice source*' (Sundberg, 'Sound' 231; emphasis in the original), is quite rough, created by different, simultaneously sounding partials, and needs refinement. The purpose of the resonators is to filter some of its harmonics and produce a clearer, well-defined sound.

There is a general congruence of the relevant sources that a better resonating voice is produced when the tongue is relaxed and flattened behind the lower front teeth and the jaw is released (Greene describes this as the proprioceptive sensation of the jaw being 'open in a backwards, circular direction' [34]), while a relaxed neck with properly-aligned vertebrae supports the resonation in the area of the upper pharynx. Moreover, most sources opt for an elevated palate, which has a double effect: it enlarges the cavity of the mouth and it prevents the voicing air from escaping towards the nose. There is nevertheless a more sceptical attitude in regard to the nose as a resonator. While most voice books draw the acting or singing student's attention to the elevation of the palate in order to avoid nasalising of the sound, Davies and Jahn, agreeing with Punt's observations (89), assess this more as a 'sensation than an

acoustic phenomenon' (121), while Greene states that the vibration in the nose may most probably occur through its floor and its connection to the mouth, rather than by the air that travels through the nostrils (26). Miller, however, includes the nose in his list of resonators, restricting its significance to nasal consonants only (48, 68). Musical theatre teachers, whilst prescribing against nasal sounds, admit that the sound of twang quality can be felt in the nose (Soto-Morettini 41) or that there is the option of keeping the 'nasal port open or closed' in twang (Kayes 156). In any case, the nose is unquestionably important both as a humidifier of the inhaled air and as a protector against molecules of dust, pollen and other air-borne particulates.

As far as the mechanics of producing words (spoken or sung) are concerned, the vibrated and filtered air must be further shaped by the tongue, the teeth and the lips. This shaping will either leave the flow of the airstream uninterrupted or set obstacles to it. When the airflow is not provided with any effective barrier and departs from the mouth in a more or less continuous way, the sounds produced are called vowels; in the case of the airstream being partially or completely disrupted, the resulting sounds are defined as consonants. Although this basic principle underlies both speaking and singing, it is true that 'singing, for the most part, consists of long phrases and emphasizes vowels' (Davies and Jahn 3). Training of the supraglottic structures focuses on releasing the facial muscles and the jaw from all unnecessary tensions, and exercising only the appropriate muscles for each vowel or consonant formation, either spoken or sung (Berry, *Actor* 43-72; Carey and Clark Carey 162-89; Gates 59-126; Greene 96-100; Houseman 199-216; Kayes 45-47, 141-42, 180-84; Melton 107-12; McCallion 130-90; J. C. Turner 59-86).

Speaking of the acoustic properties (quality) of the voice, three words are recurrent in the sources: volume, pitch, and timbre. The *volume* of the produced sound

is linked to the breath pressure against the glottis and the subsequent amplitude of the vocal fold vibration. To put it in other terms, how loud the voice will be depends on the amount of air expended in a given period of time. The frequency of the vocal fold vibration determines the *pitch* of the sound. Or, we could say that the puffs of air managing to escape through the glottis per second determine how low or high the tone will be. The *timbre* is the distinctive quality inherent to each voiced sound. This is mainly linked to the function of the resonators (the sinuses as well as the mouth and pharynx with their 'limitless possibilities of adjustment' [McCallion 76]) and their capability of selectively amplifying certain overtones of the voice source. As for the *duration* of a phrase or utterance, this depends on the individual's lung capacity and the function of the supporting mechanism as a whole.

With regard to the performer's understanding of his/her voice, voice teachers and laryngologists alike point towards the direction of the sense of hearing and the connections between the voicing mechanism and the function of the ears.[7] McCallion's claim that 'acute and accurate aural and sensory appreciation must be developed' (103) and Cicely Berry's assertion that 'listening accurately is one of the most important factors in using the voice fully' (*Actor* 123), happily coincide with Davies's and Jahn's (similar albeit more complete) observation that 'the voice produced by the singer is constantly monitored in two ways: by audition and by proprioception' (10).

[7] In the case of Evangeline Machlin, listening becomes the cornerstone of training the voice, since her method begins with listening exercises, rather than breathing (as is the approach in most cases) (1-16). Similarly, Soto-Morettini bases the main bulk of her sung voice teaching in a series of carefully designed listening exercises that aim at an acute understanding of vocal style (74-146).

What is Voice Training?

The Twice-Behaved and Disciplinary Embodiment

Performance studies scholars see training as a fundamental process of embodiment. Richard Schechner, elaborating on Goffman's analysis of performance and its relation to the presentation of the self, recognises the performative as 'restored behaviour' or 'twice-behaved behaviour.' He defines the latter as 'physical, verbal, or virtual actions that are not-for-the-first-time; that are prepared or rehearsed' (Schechner 29). For example, in accordance with any given sensory-motor stimulus, everyone can rotate their legs outwards in order to rebalance themselves or move more effectively. But if this outward rotation takes place for a prescribed period of time, in a predetermined way and within the context of rigorous balletic training, it can lead to the acquisition of the core technique of traditional ballet called 'turnout.' This is an instance of 'preparation' leading to 'twice-behaved behaviour.' Every instance of performance entails a move from the everyday to the 'twice-behaved' or, in Eugenio Barba's terms, a move from the daily body to its extra-daily use (Barba and Savarese 7). In the case of codified genres, such as the three under consideration, Philip Zarrilli stresses the fact that '[t]he encoding of body-consciousness is a long-term process' ('In-Body Disciplines' 132). In the following section, I will examine how the anatomical and physiological givens presented in the previous section are adapted, modified and re-balanced towards particular aesthetic uses of the voice.

In the post-Foucault and post-Butler era, however, such processes of incorporation cannot be treated as independent from a dense nexus of cultural urgencies. In such influential works as *Discipline and Punish* (1979) or *The History of Sexuality* (1990), Foucault situated the body at the centre of a society's attempt to

establish controlling relations over the bodied subject by turning it into a site of exercised power. A body that is trained into assimilating key cultural/societal/professional dictates, principles and ethics becomes, for Foucault, a docile body: 'A body that is docile can be subjected, used, transferred and improved' (*Discipline* 136). Similarly, Butler (1990) analyses gender as performance and gendered behaviour as the outcome of everyday/informal bodily training: 'gender is ... the discursive/cultural means by which "sexed nature" or "a natural sex" is produced and established as "prediscursive," prior to culture, a politically neutral surface on which culture acts' (7). Docile and/or gendered bodies accomplish and 'perform' sets of cultural values, and the effectiveness of the 'transmission' leads the subject to consider the construct as natural or pre-cultural; the disciplinary character of the particular embodiment becomes transparent. Without delving deeper in these widely circulated ideas, and returning from the sphere of the everyday to that of the extra-daily, my analysis will unearth both the processes of embodiment transmitted within each voice training (acquisition of techniques) *and* the related cultural allegiances/ideological formations encoded in these very processes. In other words, the trained voice will be seen as an ideologically charged bodily inscription. To make this dual account possible, especially from a cross-cultural perspective, throughout the thesis I will employ a key concept that I will introduce in the following section: that of the *grain of a genre*.

MY AREA OF RESEARCH: THE GRAIN OF A GENRE

Barthes's Grain

The transparency with which concrete ideological formations and/or critical concepts operate in voice training(s) is symptomatic of a wider phenomenon;

theorists/practitioners whose thinking has exercised widespread influence in the refinement of scholarly inquiry into theatrical practices avoid any rigorous assessment of the voice in academic terms. Eugenio Barba, in his *magnum opus* of theatre anthropology, does not devote any section or entry of his *Dictionary* to voice and the techniques of its extra-daily use—although, in his *Paper Canoe* he does refer to vocal actions as equivalent to physical actions (163), and in his *On Directing and Dramaturgy* he inserts in passing some of his thoughts on voice in his account of 'sonorous dramaturgy' (40-44). Likewise, Richard Schechner does not seem interested either in the processes through which the voice becomes 'twice behaved behaviour.' It was Roland Barthes who made it urgent that we comprehend the performative voice in terms of its relation to the inherent materiality of the soma. In his 'Grain of the Voice**,**' Barthes applies Kristeva's distinction between the geno-text and the pheno-text to his understanding of singing; he thus refers to the *pheno-song* (the 'surface' of the song, its notational codes and particular style) and the *geno-song* (the level at which the song works at the language, the production and articulation of sounds that reveal the direct connection of the voice to the material, bodily mechanisms which give birth to it). It is here, in the realm of the geno-song, that Barthes discovers the possibility of the voice to achieve a corpo-real presence, what he names 'the grain of the voice' ('Grain' 181). This *grain* is the manifestation of the aspects of physicality engaged in the act of phonation, the bodily trace that seals each voiced emission in such an unrepeatable way that the voice becomes a direct allusion to the unique body that made its genesis possible in the first place. The *grain* is what allows the listener to distinguish between this or that singer; in Barthes's article, for instance, Panzera is favoured over Fischer-Dieskau, precisely because his body, according to Barthes's taste, is more present *inside* the voice.

The ramifications of Barthes's idea for voice training are multiple, ranging from a disparaging critique of the predominant pedagogy which, by ostensibly demanding a manner of singing close to (a hypothetical) 'perfection,' irons out the material level of the song, to a general re-consideration of the listener's role in the reception of the song ('Grain' 185-86). One should also focus on its specific implications with regard to the role of the spectators—or, according to Pavis's terminology, *spectauditors* (*Analyzing* 133); Barthes seems to claim for them the same freedom to create through the body as for the performers. This idea becomes clearer if the 'Grain' is cross-read with another of his articles, 'Musica Practica.' Here Barthes laments the gradual disappearance of the culture of music players and its substitution by a culture of (passive) music listeners. Not playing music, or not being allowed the space to have that desire, is equal to depriving the body of its ability to create music. However, he makes a claim for 'the body as inscriber and not just transmitter, simple receiver' ('Musica Practica' 149)—thus reinforcing his perception of the body as the tangible locus where the signifying activities of music/performance divert towards desire, towards the climactic enjoyment of *jouissance*.[8] This 'diversion' testifies to Barthes's intentional turn away from the surface of signification, what in terms of the voice/speech activity is referred to as logocentrism, towards the significance of the voice *per se*, towards phonocentrism.

Recently, Adriana Cavarero, a scholar close to the importance attributed to the individual materiality of the voice by Barthes, bypassed his propositions in a seemingly superficial reading of his 'Grain.' First, Cavarero misreads Barthes's locating of the *grain*: 'His attention, in short, falls into the oral cavity, the quintessential erotic locus' (15). I propose that Barthes is not centring his attention

[8] For a more recent call for *musica practica* and an archaelogy of how music is studied, see all works by Cook.

around the last phases of phonation (and, as earlier shown, this is where the oral cavity belongs); for he is including the entire voicing body in his *grain*, with a minor interest in breath support and a close focus on the throat ('Grain' 183). It may be that the sharing of the mouth by the acts of alimentation and speech is, to employ Deleuze and Guattari, a deterritorialization (35-36); however the mouth remains the erogenous zone of the oral drive while the ear is the erogenous zone of the invocatory drive connected to the voice (Harari 108-12). In addition, Cavarero dismisses Barthes on the basis of another miscomprehension; for her, in his analysis 'both body and voice are still presented as general categories' (Cavarero 15). However, even a cursory reading of the article points in the opposite direction. In a typically Barthesian manner, the analysis is highly personal and non-generic; his argument follows the juxtaposition of the singing style of two distinct singers (both named), and Barthes himself is embedded in his analysis as the unique listener of the two. It is Barthes as a listener and Panzera and Fischer-Dieskau's singing that the reader is called to engage with, rather than generalised voices and bodies.

The Grain of The Genre

It is precisely in Barthes's keen interest in the individual singer that I find space for further elaboration. It is only in one paragraph of his article that, when alluding to the use of the voice by a Russian bass, Barthes indicates that the *grain* can be individual but not personal ('Grain' 181-82). This hint is almost forgotten in the rest of the analysis which hinges on specific singers of *lieder*. However, as I am preoccupied with systematised training systems, the effect of which is the transmission of codified uses of the physiology, the *grain* will be used as a compass through the world of trained voices—not as the perceivable distinction between this or that singer, but as the categorical differentiation between this singer of one vocal

genre and that singer of another. It is true that voices are 'the intimate kernel of subjectivity' (Dolar 14). However, my interest lies in the socio-cultural expectations encapsulated not in the *grain* of the (individual) voice, but in what I call 'the grain of the genre,' this blurred boundary between the voiced intimacy of the subject and the internalised dialogue of the acculturated processes with the aesthetic principles of each of the codified pedagogies. This point can be further refined through a comparison with Cavarero's foregrounding of the embodied uniqueness that the voice reveals in all speech acts. Although the principle of uniqueness is important within her philosophical endeavour, in my case the *tension* between vocal uniqueness and trained vocality is of the utmost importance. In other words, whilst the daily voice, which is Cavarero's topic, testifies to (ontological and political) uniqueness, my interest lies in the trained, extra-daily voice. Therefore, the question that I address in each of the three main chapters of the thesis (see pages 15-16), previously articulated as 'what is the relation between the *trained* voice physiology and culture?', can be now re-fashioned and re-focused as 'what is the particular *grain* of each genre?'

The Grain of the Genre as Opposed to Style

In all three cases, the vocal 'twice-behaved behaviour'—or what I have named the 'grain of the genre'—will be approached in a twofold manner: as situated in its cultural context and as manifested in the employment of musical, textual and broader stylistic devices. However, the centre of my discussion will consistently be the body in the voice. The constant dialogue of historical, societal and cultural factors moulds the body and it is this specific moulding that serves as the basis of stylistic developments and preferences. Of course, culture, body and vocal style are dialoguing in an infinitely complex and multilayered way, so one cannot stipulate a direct relationship between them, or propose an equation or formula applicable in all cases

in order to predicate or account for their interaction. What I am suggesting here is that the lived, embodied experience of those who partake in each respective culture should not be left out or erased in the analytical process. This is why I propose 'the grain of the genre' as my area of research: in order to examine the complex dialogue between voice and culture through the prism of the bodily inscriptions which each training formulates and presupposes.

My concerns lie with the core vocal acts cultivated in each training, not with the stylistic devices operating on the level of semiosis. The proposed collective 'grain' is not a style, the 'signature' oral/musical patterns of the form; it is rather the 'signature' embodiment developed and inculcated in successive practitioners of the genre, which allows them to phonate its formal aspects. In 1998, John Potter, in his *Vocal Authority: Singing Style and Ideology*, while investigating the voicing worlds of medieval, classical, rock and rap singing, surmises that:

> whatever else singing may do, if it has an archetypal function it is to enable words to be communicated in a particular way. My main conclusion is that however singing develops, whether the singer is Mick Jagger or Elisabeth Schwarzkopf, stylistic renewal is driven by a need to find more appropriate ways to deliver the text. (Potter, *Authority* xiii)

There are many points in his conclusion that I wish to unpack and question. The assumption that song primarily communicates words can be easily overturned through the examples of much of the modern repertory in which the voice is celebrated for its intrinsic qualities and not as a vehicle for a text (as in the works of Strauss, Schoenberg, Berio, Ligeti, or even Björk, Aperghis and Anderson), or through the intentional obscuration of textual delivery in pre-classical polyphony as well as in romantic operas (for example, with the use of vowel adjustment in the higher registers known as *aggiustamento*). The most problematic part of Potter's argument is, however, the fact that it only operates on a self-contained conceptual level; in a

paradigmatic *logo*centric move, text, existing as a linguistic, abstract entity, affects another semantic and abstract entity, style. Since in this model, these two can dialogue and be influenced satisfactorily on the level of abstraction, of pure *logos*, then Potter can conveniently bypass the ways in which singing develops ('*however* singing develops') or consider singers as interchangeable ('*whether* the singer is Mick Jagger or Elisabeth Schwarzkopf'). It is evident that for him actual processes and actual singers are sediments in the process of effective signification. Similarly, Soto-Morettini connects vocal style to music ('such as Rock-style or Jazz-style singing' [7]) and, disconnecting it from the physiology of the voice which 'can often feel like a rather stubborn thing to change' (7), suggests that style, the execution of a song, is 'a pretty amenable place to start the evolutionary process' that is the training (7).

My approach, inspired by Barthes's move towards *phono*centrism, is diametrically opposite. Barthes's grain is an invitation to connect singing to the actual performer. My proposed 'grain of the genre' is an invitation to understand the developmental processes that shaped singing as intimately connected to the actuality of bodies in a specific (training) culture. As will be shown, one cannot fully grasp the aesthetic transformation of Korean *han* in *pansori* by simply reflecting on its narratives, modes and rhythms. The struggle in the vocal folds, the gap in the glottis, the bodily *han* of the voicer, need to be taken into account (see pages 72-129). Transdisciplinarity in IPP is not the external result of the simultaneous act of moving/*bel canto* voicing; it is rather its embodiment through the promulgation of the iliopsoas as the included middle (see pages 130-211). Likewise, the Bakhtinian influence on the folk repertory and group/choral singing of Gardzienice is only the surface; voicing happens in this way as a result of the malleable physicalities of

Gardzienice performers as they respond to another performer's (vocal) impulses (see pages 212-97).

By forming and testing the 'grain of the genre' in my project, I do not intend to dismiss any concern over text and style, or any similar process of conceptualisation. In other words, my stance is not eliminativist; I do not proclaim that 'the only things that are real are physically existing entities' (Lakoff and Johnson, *Flesh* 110). Nevertheless, I do argue for an analytical/critical engagement with the world which involves the body. Hence, I attempt to develop an analytical category which is entrenched in the philosophical tradition of phenomenology and responds to the call of recent research in cognitive science for an 'empirically responsible philosophy' (Lakoff and Johnson, *Flesh* 14-15). This is why, when discussing methodological parallels in this introduction, I will turn both to Collingwood (see pages 34-36) and Barba (see pages 58-61). The 'grain' is proposed as the embodied site where conceptual presuppositions and culturally specific pre-expressive techniques meet and converge. Techniques, in my thesis, are seen as in-grain-ing cultural understandings, and concepts are not regarded as independent of embodiment.

A Methodological Parallel

Before concluding this section on the grain of the genre, I consider it important to trace the parallels with R.G. Collingwood's (1889-1943) discussion of absolute presuppositions, in order to further illustrate my thinking on the 'grain of a genre.' In his analysis of epistemological discourses, Collingwood suggests a model of what a metaphysical analysis is, as well as what it is supposed to accomplish. Collingwood, when analysing presuppositions, has something more than context in mind; presuppositions are that which allows a statement to be made. 'Every statement that anybody makes,' Collingwood asserts, 'is in answer to a question' (23). A

presupposition is what makes a question possible in the first place. Collingwood distinguishes between two kinds of presuppositions, absolute and relative ones. Absolute presuppositions are the ones that give rise to questions but cannot themselves be proposed as answers. Relative presuppositions, however, come as responses to prior questions. For example, a psychoanalyst's conclusion that his/her patient is suffering from an Oedipus complex relatively presupposes Freud's theory of psychoanalysis. However, this in turn hinges on the absolute presupposition of the existence of the unconscious. An absolute presupposition is, to put it in other terms, the absolute endpoint of analysis (or its absolute foundation, for that matter). Metaphysics for Collingwood is precisely the study of this sort of presuppositions. It is the endeavour to unearth the absolute presuppositions made by individuals or groups in particular contexts and occasions, in their line of thinking or action (see Collingwood 47).

Additionally, this is an undertaking of historical character (as, in a way, the archaeological probing of the history of each genre's pedagogy will be). It does not aim to reach some kind of essential truth. Its purpose is to trace and examine absolute presuppositions, not in order to evaluate their validity but to analyse the ways in which they contribute to the methodologies of historically situated disciplines.

One important point to remember is the un-verifiability, in fact, the *lack of the need* of verification, of absolute presuppositions. The reason for this is, according to Collingwood, that what is important about absolute presuppositions is their 'logical efficacy' and not their truth (32). To put it another way, it is not important that these presuppositions be true (in fact, truth is not a quality that applies to them); all that matters is that they work for the piece of thinking that one has set out to do. The fact that we do not really think about our absolute presuppositions explicitly is another one

of their basic characteristics. Nobody is ever going to say 'here is my absolute presupposition,' perhaps not even after being questioned about it. This is exactly the reason why asking whether this or that presupposition is true, demonstrable, or verifiable 'is a nonsense question' (Collingwood 33). Similarly, my thesis does not attempt to test the 'truth' or validity of specific 'grains'; it is what the three voice pedagogies take for granted, their unquestionable physio-vocal presuppositions, the 'fundamental techniques of practice which *constitute [each] given discipline*,' that this thesis has been designed to discover (Zarrilli, 'In-Body Disciplines' 132, my emphasis).

THE MATERIALITY OF THE VOICE IN THE LITERATURE: THE NATURAL GRAIN AND THEORIES OF ABSENCE

As my particular focus is on the 'grain' as transmitted in different teaching contexts, in the pages that follow I will attempt to trace some of the recurrent presuppositions in the orbit of voice pedagogy, as they appear in the literature, both from a biological and a critical point of view. This account should not be regarded merely as an attempt to compile a literature review for the purposes of the thesis; rather, my intention is to provide an intellectual 'map' of the materiality of the voice, in order to explain how the project undertaken responds to the shifting boundaries and current needs of the field.

The main corpus of works on voice training has been published in English and is related to systems/methods developed within conservatories, universities and drama schools in the UK and the USA. Therefore, my point of departure will be the UK/USA voice pedagogy—where my personal training as a performer and practice as a teacher are rooted as well. This literature review, this 'mapping of the area', will be

twofold. The first section will form the basis of my cross-cultural examination; I will draw on Western canonical texts, written by leading voice coaches, in order to present the 'grain' generated and developed through advocates of the 'natural' or 'free' voice. From the point of view of the 'grain,' the practices and writings of these pedagogues have been the most influential in shaping both the bodily practices and the related ideologies encapsulated in late twentieth- and early twenty-first-century voice trainings (Barton and Dal Verra 358-81), and they have also attracted scholarly attention of some relevance to my discussion (Boston 248-54; Knowles; Werner; Weingust 79-82). At the same time, I will investigate the relation between the 'free' or 'natural' grain and the practices of contemporaneous sung voice teachers. These writings, which seem more directly linked to my research, will be examined here only under the prism of the 'grain'; a review of proposed methodologies of body/voice integration within musical theatre pedagogy will be incorporated in the chapter on IPP (see pages 104-106). The second section of the literature review will focus on key Western theorists of the voice and will situate Barthes within contemporaneous and subsequent discourses.

Psyche and Soma in the UK/USA Voice Training: The 'Natural' Grain

In the work of such speech trainers as Cicely Berry (1926-), Kristine Linklater (1936-), Arthur Lessac (1909-2011) and Patsy Rodenburg (1953-), the voice is understood as affected by the intimate connection between the physicality of the trainee and their psyche (Berry, 'Secret Voice' 26; Linklater, *Freeing* 7-11; Lessac, 'Wisdom' 13-17; Rodenburg, 'Re-discovering' 38-40). Their task, during the initial stages of voice training, is to facilitate a process of *deconstruction*. In other words,

they work having in mind this basic principle: growing up in the West is a process of dis-connection from one's body and accumulation of psychological traumas and cultural influences, a process of disengagement with the self. This becomes obvious in the limits and tensions one thinks of as inherent in one's voice. For these trainers, training should therefore be a process of releasing or shedding the cultural encrustations, 'a kind of *via negativa*' (Carey and Clark Carey 7). The tool to achieve this is the well-respected remedy of relaxation and effortlessness. First, especially when assimilating new breathing experiences, the student must relax and work without unwanted effort: '[t]ension is energy kept back, therefore wasted and irrelevant' (Berry, *Actor* 52; see also McCallion 22).[9] On the next level, the voice trainee must be taught the right balance between relaxation and 'energy in the muscles [of articulation] themselves' (Berry, *Actor* 22). Finally, s/he must get used to the idea of performing without the usual effort, in order to be free to pursue his/her artistic endeavours, while being 'alert but not tense' (Berry, *Actor* 13). Besides, the right combination of precise muscularity and relaxation can act as a safety net for the voicing performer, leaving space for both conscious control and artistic flexibility (Berry, *Actor* 19; McCallion xxi)—what McCallion would describe as 'the good use of the self' (125) (and this relates to the need for re-examining our polarised understanding of 'good'/'safe' and 'bad'/'dangerous' vocal activities). However, in the West this is a generally accepted way of teaching, which in some cases might lead to a demanding reconstruction of the self (as in the approaches of the Roy Hart Theatre [Kalo 187-99]) or to more relaxed approaches to training, since '[t]he voice can be fun' (Rodenburg, 'Re-Discovering' 38).

[9] At this stage, Greene proposes a clear focus on the actions of the constrictors and the anticonstrictors, because 'it is futile to ask ourselves to "relax" when we don't know what to relax … After locating the tension it is then logical to think of relaxing—because now we know *what* to relax' (46-47).

One should, however, elaborate further on the relationship of the psyche to the soma in connection to the voice. First of all, in the UK/USA pedagogical milieu, this idea usually informs the training of the performer in the ways just outlined: our (anatomically) full-of-potential voice is considered as diminished or lost under the burdening layers of social and psychological life. Hence the purpose of studying is to find this lost voice (Berry, *Actor* 11-17; McCallion 140; Rodenburg, *Right*). For Linklater, it is clear that if the performer aims at the catharsis of the audience, then s/he 'must at least have knelt down on the floor of his or her own soul with the scrubbing brush before contemplating the illumination of the souls of others' ('Thoughts' 4). In any case, the voice must be connected to the inner self, simply because 'we all … begin to speak clearly when the need is great enough' (Rodenburg, 'Re-Discovering' 39). This intimate relationship between the use of the voice and the use of the self is best exemplified by the fact that many trainees are reluctant to follow their coaches' instructions, feeling unable to recognise the sound they produce by opening themselves to new expressive possibilities. The truth is that '[a] large percentage of our past freezes into our vocal apparatus' (Greene 12) and 'our habitual responses are part of the behavioural pattern by which we know our self' (McCallion 9). Thus, training the voice interferes with the sense of individuality, and training the mental as well as the physical is essential to discovering our (very personal and specific) potential—and, of course, the voice must be ready to express all the psychological traits of the character performed. There are nonetheless those who criticise the sole preoccupation with the psychological aspects of voicing:

> [T]his inward-searching can become the primary concern of our work, to the exclusion of making the private public. We must never stop asking, 'What is a voice for?' … It is vital in my view that we move from voice work on self to voice work that affects and changes others—from the

> indulgence of the self to the survival of the human, communicating being. (Wade 139-40)

As far as the pedagogue is concerned, the literature is brimming with personal accounts of the childhood reasons that provided the impetus for a subsequent interest in the voice (Runk Mennen 123), or discussions of the teacher's dilemmas when confronted with the students' traumas in the classroom (Linklater, 'Thoughts'). Davies and Jahn discuss 'psychological amplitude' as one of the attributes of a good vocal performer (22), and they shed light on the psychogenic nature of several vocal problems (52). All things considered, it seems that Schutmaat's motto: 'I coach the person, not the voice' (221) could be generally endorsed by the community of Western speech trainers.

In regard to voicing and the soma, there is a plethora of issues stemming from the use of the body in voice production apart from eradicating the bodily sediments of psychological experiences. Training, to begin with, is a process of reciprocal development; when the body changes, voicing changes and vice versa (McCallion 228-29). Moreover, physicality can grant access to another level of engagement with text and sound; in particular exercises with vowels and consonants can help us 'get a different view of language—into the enjoyment of its physicality' (Berry, 'Secret' 30). It would be futile to touch upon all the ways in which different training systems understand (and promote in performance) the connections between the body and the voice. To mention just three examples of innovative practitioners, Jerzy Grotowski and his understanding of the whole body as a resonator (*Poor Theatre*), Lessac's firm belief that 'voice training should always be preceded by *integrated body training* … [and that v]oice and speech training is body training and body training is language/communication training, as well as bio-neuro-psychic 'heightened sensitivity' training' ('Wisdom' 17), and Wlodzimierz Staniewski's quest for the inner

musicality of the performer (Staniewski and Hodge), are of particular importance to the recent history of voice pedagogy.[10] Nevertheless, one should not infer that all practices opt for an integrated approach to voicing. Certain systems, the Method in particular, have underestimated the input of voicing (Runk Mennen 125-26), and Berry, for example, disapproves of trainers who overemphasise body or emotion to the expense of using the voice 'properly': 'any imbalance either way cannot be totally true, and using the voice is just as physical as using any other part of the body' (*Actor* 136). Kate Burke also warns about the downfalls of the recent rise of the combined body/voice instructor: 'voice is born largely against a background of energized stillness, in an economical, kinesthetic "listening" with the body…. It is probably semantics and stereotyping that make me prefer "voice/stillness" or "voice/silence" or "voice/ease" specialist to "voice/movement" specialist' ('Pluralism' 60).

Burke's cautiousness towards the combined training of future actors in movement and voicing, while not endorsed by many twenty-first-century coaches, like David Carey or Joan Melton, is indicative of an approach of which I have already pinpointed several manifestations in the canonical texts. The body is a storage area for trauma and blocks, and, in line with a mechanistic approach to 'fixing' machinery, its parts need to be trained in isolation and later put in integrated coordination in order for the voice to work. This mechanistic presumption is what fuels Greene's insistence on detailed, physiology-based technical development: 'The only stabilizing influence for the potential singer is to concentrate on objective technical development so that the mysteries and fantasies are replaced by concrete facts and realistic thinking' (14). Cerebral as this may sound, in fact it remains the predominant UK/USA attitude towards vocal pedagogy in the literature. Even though each coach addresses the body-

[10] Psycho-physical techniques will be discussed in the IPP chapter (p. 72 ff.).

psyche dilemma in a way which reflects their own training experiences and background, there is a general agreement on overcoming psychological blocks via an informed control of the muscles: '[o]nce the student knows how to keep the throat open and can choose where the breath goes in the body, vulnerability is experienced as strength, and emotions become a source of power as their owner is no longer incapacitated by them' (Linklater, 'Thoughts' 9).

One can, however, comment on the aims of this pedagogical approach. First, one should note that most commonly it prepares the voicing performers to work with a text and connect its meaning to their freed 'instrument'; the trained actor must have 'a sense that the words both define and release the feeling and are never separate from it' (Berry, 'Secret' 28). Also, the performer must be capable of portraying the emotions of the character as well as of controlling their performative self when confronted with the 'highly charged with emotion' act of acting (McCallion 45). But Linklater's ultimate aim of emotional/voice training is the most revealing: 'my objective is that they [the acting students] become very good, very exciting, very idiosyncratic actors' ('Thoughts' 11).

Analogous expectations and principles are encountered in Western sung voice tutors. As already mentioned, the tripartite mechanistic paradigm of the voice physiology is equally applicable to speech and sung voice texts (see pages 18-19). Training involves the deconstructive/destructuring process of eliminating excess tension (Kayes 14, 18, 91-93; Melton 12-19; Soto-Morettini 53-54; Taylor 30-44) and aspires to help the trainees use 'the body with maximum efficiency' (Melton 3). The principle of optimal effectiveness (Kayes 43; Soto-Morettini 2) translates into a set of related values for the professional performer: control of vocal mechanics (Bennett 2; Tom 42-43; Kayes 17-19, 43; Soto-Morettini 19), promulgation of a healthy use of

the voice (Tom 47-53; Kayes 24, 49, 165) and disparagement of unhealthy/risky habits (Kayes 118; Soto-Morettini 14-16), sustainability and longevity of vocal performance (Greene 3-17; Soto-Morettini 5-6), as well as measurement and routinisation of vocal progress (Kayes 35-44; Tom 46). Even though spoken voice texts are mainly preoccupied with the delivery of canonical plays and poetic verse and sung voice tutors invite the application of the freed/restructured/healthy/measured body to musical theatre repertoire, the fundamentals of phonation, seen on the level of anatomy *and* ideological discourse, are strikingly similar. Additionally, Linklater's proclaimed objective to coach unique and idiosyncratic performers is also shared by many sung voice teachers. Melton discourages aspiring singers to 'mimic other performers' (98), while Soto-Morettini encourages singers 'to consider what uses may be made of their vocal idiosyncrasies' (5).

'Idiosyncrasy' is a noun to remember if we are to understand in depth what Western voice pedagogy is aiming at when encompassing, in the process of training, aspects of the performer's bodily, psychic, and emotional resources. 'Good performer' equals 'unique performer.' As a consequence, when analysing a predominant pedagogy which promotes a 'natural' freeing of the body and the soul and produces idiosyncratic/individual/unique voices, it is difficult to discern that this is still a well-defined, ideologically charged disciplinary training. Berry, McCallion or Linklater have worked for educational institutions and vocational programmes that prepare the actors for the needs of the UK/USA market (CSSD and RSC, RADA, LAMDA and Columbia University, respectively). Similarly, Kayes and Soto-Morettini have both worked for CSSD and the RSMAD. Their activities and training methodologies can be seen as pertaining to the 'atomist' or 'individualist naturalism' which prevailed in the UK/USA social sciences in the period after the second World

War. According to historian and philosopher Ronald Inden, 'atomist' or 'individualist' are the theoretical systems that privilege the individual over the collective, while approaches that claim that knowledge in social sciences can and should resemble knowledge in natural sciences are 'naturalist' (2-3). 'Individualist naturalism,' as Inden describes its application in the Cold-War UK/USA context, drew on a long line of rationalist and utilitarian thinkers, including Adam Smith, Alfred Marshall, Jeremy Bentham and J. B. Watson, and, according to it

> [t]he acts of persons are governed … by thoughts that are largely the outcome of the exercise of … the faculty of 'practical reason.' … Practical reason, as opposed to philosophical or theoretical reason, is the faculty of a person's mind that makes decisions about what to do in the ongoing series of immediate situations in which that person finds himself or herself. Choices or decisions are based on the 'information' or knowledge that the person has about the fragments of the world that impinge on his/her situation; and the choices or decisions are judged rational if they lead to a maximization of the person's self interest. (Inden 4)

As is evident in my earlier descriptions, the predominant voice pedagogies advocate 'practical reason,' in that they provide the student with anatomical/scientific 'information,' and aim at the 'maximization' of the trainee's potential (therefore, their self-interest, if judged from the point of view of employability). In this light, it is clear that the principles of 'natural' pedagogies that facilitate the creation of 'idiosyncratic' actors are definite expressions of a broader *discours*, in its Foucauldian sense. The fact that they are not, most frequently, presented as such is another reason why I have rooted this research in three approaches to voicing which are substantially codified, therefore admittedly operating within a specific ideological and aesthetic training culture. As for the scientifically informed approach to a 'natural' voice, I will revisit it in greater detail in the chapter on *bel canto* and IPP, as well as in the concluding chapter (see pages 85-88 and 300-305).

Locating Barthes: Theorists of the Voice

'Neither instruments nor utensils,
words are the true human flesh and the body, you'd say, of the thought:
speech is for us the most internal of all our intestines'
(Novarina, Parole *16; my translation).*

As is to be expected, Barthes's ideas do not operate in a vacuum but within a specific climate of discursive fermentation. The ephemerality and contingency of the voice have instigated two main tendencies in its theorisation: logocentrism, which focuses on the semiotics of vocal utterance, and psychoacoustics, which sees voice as central in the psychological development of the self. What links the two approaches and distinguishes them from Barthes, is a shared core; voice is theorised on the basis of *absence*.

In the logocentric world, founded on a model of communication whereby signifiers effect the communication between signifieds, voice ought to be forgotten, and its materiality should fade out in favour of the transmitted meaning. Saussure, the founder of modern linguistics, postulated the voice as a tool-to-be-forgotten: 'In any case, it is impossible for sound alone, a material element, to belong to language. It is only a secondary thing, substance to be put to use… This is even more true of the linguistic signifier, which is not phonic but incorporeal' (118). It is in this axiomatic gesture of phonology that the dichotomy between language/*logos* and voice/*phone* was established in modern critical thinking—even though the origins of the dichotomy can be traced back to Plato (see, for example, *Timaeus* and *Symposium*). Voice in the process of signification is just a remainder, a left-over, not worthy of much elaboration outside its role as bearer of utterances. In the immaterial universe of

signs, language can exist with no connection to corporeality, and signs have no need for voice to exist.[11]

Pursuing this line of thinking, the logocentric analysis, to the limit of its logic, Derrida, inversely, sees the voice as the 'absolute effacement of the signifier' (*Of Grammatology* 20). The 'true' voice is the one perceived in the inner dialogue of the self with consciousness; it exists before any utterance puts the chain of signification into action. This (once more, immaterial, non-bodily, a-physical) voice is linked to the creation of the sense of interiority, of the ability to conceptualise—in Derrida's own maxim: 'The voice is consciousness' (*Phenomena* 89).

In an attempt to decipher the meanings of this inner dialogue, of the unheard voice, psychology has been traditionally a realm where the logocentric hegemony has been reversed. Freud on numerous occasions has showcased the insufficiency, or his attitude of distrust towards, the spoken, as is evident in his intensive research into the linguistic phenomena which fall into the category of parapraxis or 'slip of the tongue.' Here language does not operate in accordance with the rules of effective communication, but it becomes a *via regia* to the unexpressed workings of the subconscious (*Psychopathology*, 2, 87; *Dreams* 3, 406).

Revisiting Freud, Lacan connects voice to the drives, and in particular, with the invocatory drive, the erogenous zone of which is the ear (see Harari 110-11). Lacan suggests the voice as one of the paramount incarnations of his *objet petit a*, the object-

[11] In a related strand of inquiry, Merleau-Ponty, although he severs relations with traditional philosophical thought by bringing embodiment to the fore as a prerequisite for all experience, builds on Saussure's linguistics and is interested in the importance of *language* in the production of thought and the perception of the world. His suggestion is that we distinguish between the intentionality of speaking and the actual speech, the former being named *speaking word* and the latter *spoken word* (Merleau-Ponty 229). However, his analysis of the experienced speech, of the *spoken word*, still pertains in the sphere of abstract signification: 'the act of expression constitutes a linguistic world' (Merleau-Ponty 229).

cause of desire, that which is a void and at the same time that which can fill the void, the innermost rupture of the Real at the very centre of the order of the Symbolic (Homer 85). In order to make the role of the voice in Lacanian thought more easily accessible, let me use an example from another drive, the oral one. Once the separation from the mother's breast has been effected, the oral drive develops around what comes to fill the absence, the void left in the place of the maternal breast; and it is never satisfied as all food is only a substitute in the Symbolic order of the breast, which pertained to the order of the Real, the pre-Symbolic (see also Bailly 129). The breast, which is the void and the only possibility of filling the void, is another *objet petit a*. The voice, as something always-already missing, as something unattainable, as an *objet petit a*, can only be known or constituted in retrospect: in Zizek's words: 'The object-cause is always missed; all we can do is encircle it' (*Looking Awry* 4).

Once again, the audible phenomenon of the voice is but a trace, a reflection of something missing, while the 'true' voice, the voice as *objet petit a*, is mute(d) and forms a constitutive element of the inner workings of the self.[12] Lacan, in his seminar on Anxiety, construes the voice as 'the alterity of what is said' (qtd. in Zizek, *Silent* 326). This, in Dolar's analysis, implies that the voice is not what one hears but the in-audible trace of the persisting *objet petit a*, the continuous call for a (maternal)

[12] Several formulations of this principle can be found in the literature. Zizek writes: 'The true object-voice is mute "stuck in the throat," and what effectively reverberates is the void: resonance always takes place *in a vacuum*—the tone as such is originally the lament for the lost object' (*On Belief* 58). In his readings of popular culture, Zizek also makes recourse to the idea of the *object petit a* in an attempt to talk about 'the unfathomable "something" that makes an ordinary object sublime' (Zizek, *How to Read Lacan* 66). In a similar line of thought Baas defines voice as 'enunciation without utterance' (qtd. in Nancy 28), and Harari understands voice as being 'certainly about a loss, and the attempt at a reencounter with what has been lost through this object *a*. This means, finally, that the assumed relation with the object is not a relation with something new but is always built on the trace or stroke (*trazo*) of an object constituted as lost' (26). Finally, Mlalen Dolar's *A Voice and Nothing More*, one of the most systematic recent theorisations of the voice, offers a deeply Lacanian reading of the voice as 'an object which functions as a blind spot in the call and as a disturbance of aesthetic appreciation' (Dolar 4), as *objet petit a* (Dolar 11).

response: 'this surplus is the voice passed through the loop of the other' (160). The voice is an absence, the silent call inside the exteriority of the vocal emission, the persistent demand for an answer.

It comes as no surprise, then, that in the years that followed Lacan's dissection of the voice, its theoretical examination has witnessed a fascination with absent voices. Chion, in his *Voice in Cinema* (1982), stipulates that the main objective of editing is to produce the synchronous man, the body attached to the voice, in an attempt to seamlessly weave the two together. He sees cinema as a process of *mise-en-corps*, 'the process of "embodying" a voice' (Chion, *Cinema* 129), and invents the term *acousmêtre* in order to refer to voices whose bodily source is not visible in the cinematic frame. The same fetishisation of the absent voice can be suspected, on good grounds, as having incited Sacks's neuro-sociological account of the meaning of deafness (*Seeing Voices*, 1989), Rée's philosophical study of deafness (*I See a Voice*, 1999) and Connor's cultural history of ventriloquism (*Dumbstruck*, 2001). Connor proposes the 'vocalic body' as the source to which a voice is attributed. This is reconstructed and/or produced by the listener, as it is already absent when the voice is perceived (2001: 35-43).

Reduced to the state of the residual side-product of signification, permanently excised from meaning-making, absent, muted or constituting a gap: this is the philosophical status of the voice (in France, at least), when Barthes coins his *grain* (1979). The shift he proposes, owing more to the spirit of Merleau-Ponty's phenomenology than the latter's actual observations on voice, is therefore quite radical: the voice is no longer a residue as it communicates more than its semantic content; the *grain*, attached as it is to the body, disrupts the chain of signification and presents possibilities for *jouissance*; the true voice is not absent, it is present in the

tangible anatomical panoply that constitutes its cradle—the voice is never fully emancipated from its corporeal anchor, yet it is never fully defined by its bodily source.[13] The *grain* is a trace of the body in the voice, a hint, an indication to the body-self that created it (and not merely a hint to an ever-absent fuel for drives that propel the self into the Symbolic).[14]

Recent critiques of Barthes can be found in Dolar (2006) and Bonenfant (2011). The latter is less interested in the internally instigated process of phonation than in the process of listening—hence his understanding of voice as touch (74-76). Still, his over-emphasis on touch, the externality and lightness of sound, make his argument puzzling at times. When Bonenfant asks, while criticising Barthes for dealing too much with the deep, the interior of the voice, '[w]hy is the feeling of skin not a deep one? Is the skin not also a brain?' the answer can surely be a negative one (76). For the skin is *not* a brain, and listening occurs only when the sound has reached the interior, the perceptual centres which translate its 'touch' into auditory stimuli.[15] As for Dolar, his aphorism that 'formulas like those proposed by Barthes … will never do' (197) can be understood in Dolar's Lacanian theoretical framework: how can the *grain* find any application if the voice, as *object petit a*, is always absent? Moreover, the way his argument is built is all the less convincing as his analysis of the physics of the voice is based on cinematic voices (Dolar 60-74), where, by definition, the live

[13] This idea is transformed into literature by Calvino in his short story of the 'King who Listens' (*Under the Jaguar Sun* 31-64).

[14] More recently, Adriana Cavarero, in her *For More than One Voice* (2003), has demonstrated the strategies with which Western philosophy has deprived *logos* from its voice, turning it into an abstract, non-audible praxis of pure contemplation. Building on the idea of the unique materiality of the body emitting the voice, and drawing on Arendt's concept of the human condition (*Human Condition* 2), this act of personal identification appearing in every human exchange through speech or behaviour, she reclaims the 'uniqueness of the voice' (Cavarero 11), in order to make a contribution to a new politics of the voice.

[15] The ambiguity of Bonenfant's argument can be seen in the drastic turn his research took in the same year: he announced his editorial position in a forthcoming volume entitled *Cries from the Guts*, dealing with 'visceral sounds,' the extreme interior.

body of the performer is absent; and his theories find their application in the last part of his monograph, not in real voices, but in those of Kafka's literary heroes (164-88).

WHY THIS PROJECT?

Based on my definition of the 'grain of the genre' as well as my findings in the previous section, the following section will be dedicated to an assessment of the scope and significance of this project. The reasoning behind it will be explained as a response to the twofold literature review as well as through the justification of the three chosen methods, my principal interest in singing and the suggested cross-cultural/comparative approach.

Tendencies and Gaps in the Literature

The study of theoretical texts revealed fundamental gaps in discourses around voice. First, the prevailing philosophical attitude is to link voice to absence; either voice is axiomatically non-present in the semiotic realm or vocal absence is the seed of the psychological making of the self. Secondly, there seems to be no or very little interest in stage voice among theorists. The case studies used in the aforementioned analyses are for the most part either literary or cinematic. This is even the case in recent texts that examine voice and embodiment. In Dunn and Jones's *Embodied Voices* (1994), contributors discuss a wide array of (poetic, filmic, musical) voices, but their approaches are historiographic and literary, while the two chapters on stage voice discuss voice in indirect speech: the lyrics rather than the delivery of Ophelia's songs in *Hamlet* (50-64) and the plot and language in Colet's *La Servante* (152-64). Despite her refreshing argument against immateriality, Cavarero follows a similar methodology; her philosophy of vocal expression discusses an impressive range of voices in myth, religion, or philosophy, but scarcely ever performance (with the

chapter on Homeric epic unavoidably unfolding as a literary and contextual analysis [79-91]). Additionally, most texts by philosophers and cultural critics, with the exception of Barthes's 'Musica Practica,' do not distinguish between the trained and the untrained voice.

In order to address this gap, a performance studies approach is of paramount importance. In contrast to the dominant response to co-opt absence to talk about live vocal performance, performance studies embrace the rise of the body to (philosophical) prominence over the last century, promulgate a keen interest in what constitutes presence, and acknowledge the crucial distinction between the daily and the extra-daily. Shifting the focus on to the materiality of the voice from a mere interest in its anatomical properties to the manifestation of its physical roots *in* performance, the proposed 'grain' (as contextualised and refined above) is a decisive response to the need to root the theorisation of voice in the field of performance studies. The 'grain of the genre' as a research area brings the focus back to performance, invites an examination of the voice from a bodily perspective, necessitates a joint academic and practical approach, emphasises presence and focuses on the development of the extra-daily, on pedagogy.

The review of canonical practitioners' texts, rather than spotting gaps, pinpointed a pervasive paradigm: the 'free' or 'natural' grain. From a theoretical point of view, this 'grain', cultivated through the unblocking of the actor's self and suited to the needs of textual delivery or musical theatre singing, may seem to correspond to the (slightly outdated) theoretical models of vocal semiosis and the (re)formulation of the self through emptiness/systems of absence. Still, it holds great currency as it corresponds to the needs of the mainstream UK/USA marketplace. My project does not unfold as an explicit critique of this 'grain'—something that would oppose the

above-discussed parallels between the collective 'grain' and Collingwood's absolute presuppositions (see page 35). The significance of my research lies elsewhere. The proliferation of multilingual and international performances and of immersive theatre practices challenges the model of semantically 'effective' text/song communication, whereas the rise of devised, ensemble-based pieces questions the notion of the unique/idiosyncratic actor. In turning away from the prevalent Western 'grain,' my project researches the workings of different 'grains' that can provide inspiration for new pedagogies, which, in turn, may respond to the needs of devised/ensemble/intercultural performance practitioners.

While researching gaps and investigating alternatives, my project also recognises and advances existing tendencies in Western voice pedagogy. The latter is currently the area of interest of laryngologists, speech therapists, singing teachers, coaches as well as linguists, psychoanalysts and philosophers, while the student's options range from undertaking a university or conservatory course (Raphael 206-07) to booking sessions with a private coach (Schutmaat). Besides, there is a growing number of related publications, workshops, short courses and conferences, planned and consulted by the vibrant community of voice trainers. Characteristic of this endeavour are the *multiculturalism* prominent in the 'Giving Voice' conferences/festivals held biannually by the Centre for Performance Research since 1990 or the latest publication by the Voice and Speech Trainers Association, *A World of Voice* (2011), and the *pluralism* of voices incorporated in the recent *Cambridge Companion to Singing* (2000), with its straightforward ambition to move 'towards an open-endedness, a generosity of spirit that can bring together musicians and listeners from creeds and cultures all over the planet' (Potter, 'Introduction' 5). It is exactly in

this spirit of openness and with the explicit intention to participate in the conscious broadening of the field that this project was originally conceived.

Why Singing?

In the case of singing, the voice becomes a straightforward appeal to Barthes's *jouissance*, to the pleasure derived from an aesthetic effect. Chion sees singing as an organisational principle according to which 'the entire body mobilizes around the voice and the modulating air column that emerges through the open lips' (*Cinema* 128), whereas speaking, in its quotidian communicational function, merely testifies to 'the absence of the body from what the mouth is saying' (128). In line with Barthes's phonocentric discourse, singing will be my main focus as it 'brings the voice energetically to the forefront, on purpose, at the expense of meaning' (Dolar 30). The singing voice pertains to what Parret named 'postlinguistic' phenomena (28); the latter are founded on an even more intensive structuring than the acquisition of language, and are grounded on solid cultural conditioning (as, for example, happens with laughter). Therefore, singing as an *openly acculturated* praxis provides a unique vantage point towards answering my main research question.

Throughout the thesis the use of the term 'voicing' is cautiously favoured instead of 'speaking' or 'singing' (apart from certain occasions, when I specifically refer to the functions of speaking or singing). I will however focus more on singing—and the reason for this is quite simple: from my previous 'mapping' of the area, it became obvious that the major 'grain'-generator of voice pedagogy for performers is speech training. The natural/free approach, although having an overarching impact on both sung and spoken voice practices, was first cultivated by the new generation of speech coaches and most training systems for the actor, either in speech or singing,

are solely preoccupied with the informational or the referential functions of the voice; in other words, they are concerned with the voice as *carrier,* or *facilitator* of meaningful linguistic exchange. Moreover, current mainstream voice training for actors is set within a Western tradition of separating singing from spoken voice. Characteristic of this separation are the perspectives on singing by leading speech teachers, who either understand it as a beneficial exercise that can improve speech (Berry *Actor* 16; Raphael 211) or treat it as one of the extremes the performer's speech technique should avoid (Fitzmaurice 248; McCallion 133)—the other being everyday conversational speech patterns. Singing is nonetheless not that different from speech in its mechanics. Davies and Jahn recognise singing, from a physiological perspective, as 'prolonged and sustained voice production, while speech is usually a series of transient sounds' (6). Another burgeoning tendency is the attempt to bridge the two worlds by honing a core technique, shared by both singing and speech, and cultivating the performer's unified vocal expressivity. Inspired by such crossover pedagogies as those of Frankie Armstrong, Gillyanne Kayes and Joan Melton, my option to work on three *mainly* singing traditions aims at broadening the scope of the area of voice pedagogy and, bearing in mind that this is a rather unusual project focusing on a wide range of vocal traditions, to challenge modes of teaching and learning *voicing* in general.

Why these Three Methods?

The choice of IPP, *pansori* and Gardzienice emerges from a combination of factors. In searching for models other than the predominant one, I decided to study three different kinds of alternatives. Opera, within theatre singing training, is considered as a historically distanced 'other' which bears little relevance to contemporary sound (see Kayes 162). However, opera is still evolving and such

pedagogies of modern *bel canto* as IPP, whilst transmitting the core physicality of the traditional schools, adjust it to the current exigencies of the repertoire. *Pansori* represented another model of alterity, an important source of inspiration and fertilisation for performer training in the West—Asian traditional genres. At the same time, *pansori* was an original choice, as this is a genre that has not been exhaustively present and recurrent in Western training discourses (at least to the extent that Noh, Kabuki, Chinese opera, and Balinese or Indian dance-dramas have been). Finally, the training of Gardzienice, despite adhering to Western lineages of acting, offered the alternative of the avant-garde. Staniewski belongs to the seminal tradition of theatre-makers, from Meyerhold and Copeau to Grotowski and Mnouchkine, who have chosen to create outside (and in contrast to) the theatrical mainstream and have not merely opposed its aesthetics but have also chosen to develop unconventional pedagogies. Besides representing models of training and aesthetic alterity, the three methods also exemplify cultural others. The culture of opera is at once too close to the UK/USA culture, as it is a long-standing Western genre, but also too distanced, as its roots date back to sixteenth-century Italy, Germany and France. Korean *pansori* pertains to the unquestionable, thus frequently exoticised, 'other': Asian culture. Lastly, Gardzienice, in addition to originating from an until recently significant historical other, namely Communist Eastern Europe, nurture an interest in near-extinct cultures, from endangered minorities to cultures of antiquity. For all the above reasons, the three methods were considered suitable, categorically and pragmatically, for a research into culture and alternatives to the UK/USA pedagogy.

On the level of technique, all three methods are exclusively preoccupied with the development of the present, live voice and aspire to a deeper integration of the physical. IPP seeks a 'grain' that transcends the disciplines of voicing, movement and

acting, *pansori* singers train as voicers but also in the use of props (handkerchief and fan), gesture and bodily characterisation, and Gardzienice incorporate acrobatics and polyphonic songs in a single vein of training. Therefore, physicality is at the very centre of these trainings and my examination of the bodily aspects of voicing is not an arbitrary or externally imposed choice. Furthermore, the three methods are perfectly suited to my concern with *voicing*, as they do not compartmentalise voice into speech and singing. The recitative or the acted scenes of the operas in IPP, the spoken or chanted texts in Gardzienice, and *chang* (sung) and *aniri* (spoken) extracts in *pansori* are not trained separately. This is why, in spite of concentrating on singing, the spoken elements of each pedagogy will not be excluded from my analysis.

Finally, given the tightly demarcated timeframe of a doctoral project and my methodological choice of a comparative approach, an important factor in the selection of the three methods was the availability of existing research on each genre. The literature on operatic training is copious, research on *pansori* is substantial and the academic interest in Gardzienice has not decreased since the 1980s. As this is not a monograph, the existing material facilitated an analysis that aspired to be at once in-depth and horizontal. Meanwhile, every effort has been taken to avoid turning the main chapters into a reiteration of established knowledge. Chapter 2 is the first and only extensive scholarly account of IPP, as this has only been presented in short conference papers and one article by its creator; and Dr Bryon's book on the method will not be published until 2013. Due to funding and time constraints, Chapter 3 is the one mostly relying on previous research. However, I have significantly broadened and advanced the literature on *han* and focused mainly on recent and current historical contexts of *pansori* as well as on its place in transnational or intercultural performance. Finally, Chapter 4 is the most detailed account of Gardzienice in the

post-Communist era and the first to decisively trace the links that unite the two periods of the company's work. However, the originality of this project lies above all in the unique prism of my research, the newly formed category of the 'grain of the genre,' and my embodied, cross-cultural perspective.

Why a Comparative/Cross-Cultural Approach?

Pavis's work on interculturalism in theatre is used as a backdrop to my approach to these culturally dissimilar pedagogies and performance practices. In his widely used *Intercultural Performance Reader* (1996), Pavis, having brought together an impressive gamut of thinkers and practitioners, attempts to synthesise perspectives and trace common denominators. Two of his points are of major importance: first, his definition of the subtle differences between such adjectives as intracultural, transcultural, ultracultural, precultural, postcultural or metacultural, and the analysis of different varieties of interculturalism in theatre (5-8). But how is this thesis related to Pavis's definitions? The first answer should be that this project is cross-cultural in its scope but not necessarily in its purposes. In other words, I analyse different strategies of training the (vocal) performer across distinct cultures, but I have not made an attempt to force or impose any form of syncretic or multicultural pedagogy. The aim of this thesis is to broaden the area of interest of voice pedagogy, without nevertheless insisting on prescribed directions. It is the suggested common area (or, rather, the epistemological category) of the 'grain of a genre,' situated in the context of the UK/USA voice pedagogy, that will form the basis for the pedagogical suggestions and theoretical stipulations of the final chapter, rather than any claim at having unearthed universals of vocal production, applicable to any context and in all performative circumstances.

Secondly, Pavis's criticism of Western-oriented interculturalism and his assertion that all cultures have the right to participate in real exchange, is helpful in recognising the delicate ethical ramifications of this research. This project has been undertaken by a Greek-born researcher, who has been mainly educated in a French College, and is now writing his thesis in the UK (in English) on an American, a Korean and a Polish method of voice training. I am clearly an outsider in relation to the vocal traditions under scrutiny, and, in order to avoid forced impositions of hegemonic discourses on the examination of the three pedagogies, I have intentionally used as my point of departure ideas and critical perspectives attached to the trainings, more or less explicitly, by their respective practitioners. These are the recent theorisations of Basarab Nicolescu on the notion of 'transdisciplinarity' in the case of IPP, the Korean ideology of *han* in the instance of *pansori*, and Mikhail Bakhtin's definitions of the grotesque body and the carnivalesque in the case of Gardzienice. Of course, I have not taken these at face value and what is of relevance here is their transformation into the level of the physiological mechanics of the voice—their participation, that is to say, in the formation and expression of the *grain* of each mode of vocal expression.

However, the question remains as to the validity of a comparative approach such as the one upon which the project at hand is predicated. The initial inspiration behind this project stems from the research conducted by Eugenio Barba since the late 1960s. Barba, employing the tools of descriptive anthropology, established the field of theatre anthropology (along with Schechner, who, in turn, owes a lot to the work of the anthropologist Victor Turner). Scrutinising a large number of techniques and performance skills from a wide range of Occidental as well as Oriental traditions, Barba attempts to reveal the common principles forming the pre-expressive level of

performance, in order to understand 'not technique but the secrets of technique' (*Dictionary* 7).[16] Summarising his thoughts, it could be said that, for Barba, all performers use their bodies (and this use abides by the principles of opposition, omission and substitution) in a way that makes them differ from their everyday function/behaviour. The moment when (and the logic by which) this body shifts to the extra-daily world adheres to the pre-expressive level, which subsequently becomes Barba's main focus. As a result, what allows the performers to achieve presence is specifically this extra-daily use of the body—and performers have to undergo a period of apprenticeship in order to become acquainted with the particular techniques required to realise the extra-daily body. Of course, there are a number of relevant questions to be posed with regard to each genre under scrutiny: How is the notion of presence understood and practiced within each tradition? Which techniques are considered as essential to the role of the performer as such—since, singing over a symphonic orchestra, in the case of *bel canto*, undertaking a long narrative as a soloist while having to adhere to codified systems of representation, in the case of *pansor*i, or leading the body to the limits of its physicality whilst creating a ritualistic atmosphere of exchange between audience and performance, in the case of Gardzienice, seem to set a different set of criteria against which the notion of presence is 'measured'? And, above all, what is the expected, or sought-after, relationship between the physical and the vocal?

Even though Barba's determination to compare underlying principles which, in his line of work, define performers as such in a broad cultural spectrum, is obviously a starting point for this project, Barba's work, and especially the notion of existing universals of performance, has instigated rigorous criticism, especially in the light of

[16] A major collaborator of Barba's has been Nicola Savarese, the co-author of their widely disseminated and discussed *Dictionary of Theatre Anthropology* (1991).

post-colonial or feminist discourses (see, for example, Bharucha; Gilbert and Tompkins 9-10; Watson). The reason why I return to such a comparative methodology is because, over the last two decades, in light of the aforementioned critiques, much of the academic research has been focused on monograph-type microstudies. Invaluable as these may be, I believe that it is timely that, within the increasingly globalised field of performance studies, we return to a search for broader schemes and, more pressingly, pose questions of a wider relevance. The lesson to be learnt through critiques of Barba, or, similarly, Schechner and Turner, is that comparative projects need not eradicate differences or impose *a priori* forced agendas on their fields of study. The discipline of ethnomusicology, which seems unquestionably pertinent to my discussion given the nature of my research, has already voiced the need to break through the tendency towards isolated examinations of specific practices. In 1987, Rice suggested a 'remodelling' process, according to which general models should be proposed out of particular case studies and their applicability then tested in other areas of musical activities: 'If we keep before us an image of fundamental formative processes that operate in many cultures, this should lead us to create microstudies that can be *compared* to other microstudies' (Rice 480; emphasis added). Some sixteen years later, Clayton argued towards the importance of comparative musicology as a step away from outmoded sub-disciplines and suggested that comparative studies should not be only addressing the music of others, however defined (66-67). The same year Killick lamented the limited transference of Rice's suggestions to the sphere of academic inquiry and insisted on the following definition of a specialist: 'The specialist in a subject is the person best qualified to place that subject within a wider discourse, and without doing so, the specialist cannot claim to have done justice to the subject' ('Road Test' 201). As he has argued in many

instances, research results should not be valued according to their limited application to restricted contexts, but to the extent that they 'put together a few of the pieces in the jigsaw puzzle of a bigger picture' (Killick, 'Traditionesque' 65). Similarly, Cohen, even though focusing on musico-theatrical practices of Southeast Asia, voices the need to 'to write towards a more synthetic, inter-generic, and complex cultural history' (351). It is along these lines that my research on the grain of the voice has evolved over the last five years.

METHODOLOGY:
APPROACHES, CONCERNS, AND PARADIGMS

As already mentioned, this thesis is an exploration of the voice pedagogy in the modern world of *bel canto* (through the lens of IPP), *pansori* and the practices of Gardzienice. At first, I will consider the background of the two codified traditions and the genesis of the latter and analyse the ways in which they foreground some qualities of the voice (directly linked to certain techniques), while downplaying others. I will also identify and critically investigate the different ways in which these elements develop within their respective cultural contexts and fulfil different performing requirements. In order not only to assess the makings of the voice in each culture (training) but also to dissect the *makings* of this making (surrounding ideologies and cultural norms simultaneously evoked and validated in the training), I have used a 'mapping of the area' of voice pedagogy as a productive starting point. While reading published tutors, theoretical probings and analyses of practices as employed within the context of UK/USA conservatory training, I highlighted and specified a number of issues with which voice pedagogues are consistently preoccupied. Based on these *leitmotivs* of Western pedagogy, I created a questionnaire which allowed me to observe their application and relevance in each of the genres under scrutiny, and, in

each case, I produced a broader map of the ideologies and practices informing the processes of transmission (Appendix, 'Table 1' 331). Moreover, this 'map' was used as a schematic point of reference in my comparative approach to a nascent genre (IPP), an avant-garde training (Gardzienice) and a traditional genre (*pansori*), all of which are situated outside the milieu of (mainstream) English and American conservatories or university/drama school courses.

The Role of Practice: Training, Fieldwork and Performances

Although my project envelops a broader understanding of the theoretical discourses on the voice and is informed by readings on vocal physiology and anatomy, this thesis is strongly rooted in practice. The nature of the collective 'grain' as the locus where culture and training converge on the level of physiology implicated a combined scholarly and practice-as-research methodology. The two were not hermetically contrasted but participated in a methodological osmosis at all stages of my research. In other words, the ideologies/cultural values/contexts encapsulated in each specific training were encountered in a *through-the-body* approach, as I conducted *in situ* research, participated in extensive training periods and attended performances. Still, as hinted earlier, the overarching purpose of the thesis is a critical, cross-cultural *analysis* (rooted in practice and aiming at feeding back to the practical arena). This complex 'counterpoint' between practice and theory necessitated an informed symbiosis of my research tools. My through-the-body approach did not aim at a merely descriptive account. I did not use my practitioner's body only to say what the trainings-as-experienced were; I extracted theoretical observations on the transformation of ideologies/cultural values/contexts into Foucauldian bodily inscriptions. Similarly, the comparative/cross-cultural will not unfold as an overall discussion of the meeting points and diversions of the three

trainings; it will be an analysis of my embodied journey through the three trainings. The subtle ways in which the two methodologies interwove and dynamically cross-fertilised in the project could be summed up as follows: the through-the-body analysis was my methodological *tool*; the cross-cultural/critical approach was my methodological *perspective*.

In this light, I consider it important to briefly outline the skillsets that existed in my body prior and parallel to my journey as a practitioner-scholar. I am a classically trained piano soloist (Thessaloniki Conservatoire: 1990-2006) and I hold a degree in Vocal Composition for Choir, with a speciality in Baroque Chorale and Classical homophonic composition (Thessaloniki Conservatoire: 1999-2003). My vocal training as a teenager began in two choirs (De la Salle College Choir: 1995-2000; Thessaloniki Conservatoire Choir: 1997-1999), in which the repertory I sang as a choral tenor mainly comprised classical, musical theatre and Greek folk songs. My training as an operatic tenor continued through sporadic part-time courses and private lessons (2002-2007). Later, as a trainee in a mainstream acting conservatoire/university, I received long periods of intensive training on the speech skills required for performing Greek tragedy in open-air theatres (under National Theatre-trained Dimitris Vagias, 2002-2006), the 'belting' technique of musical theatre (under singing coach Aigli Hava, 2003-2006) and Laban-based speech training on epic poetry (under Artemis School of Speech and Drama-trained Katerina Vlachou, 2006). My individual 'grain' was therefore a combination of key traditions of the Western voice mainstream, namely choral pedagogy, opera, speech training for canonical texts, and musical theatre. My connection to what I came to understand as the 'free'/'natural' grain was further honed in the UK through training under RSC voice coach Richard Cave, as part of my MA studies, and through a year-long

collaboration in the 'Unassuming Geeks' project (2006-2008), a masterclass on Shakespearean monologues with Fiona Shaw (London: May 2010), a workshop on musical theatre singing under Stephanie Dean and Roger Williams (LA: August 2010), and masterclasses with Cicely Berry, John Barton and Greg Doran (RSC: September 2011). Finally, it is important to stress that my remarks on the bodily workings of the voice are rooted in my experience as a movement specialist. I hold a MA in Physical Theatre and Performance (RHUL: 2006-2007), have worked as a professional dancer and physical theatre actor since 2005 (The Place, Chi Chi Bunichi, EVDC, Cafila Aeterna, Waving not Drowning, among many others) and a movement director since 2007 (including The Dendrites Company, EVDC, Hightide and Miscellany Productions, Opera in Space, Ora Theatre); furthermore I have taught movement, acting and voice in Higher Education since 2008 (RHUL, CSSD, Aristotle University, University of Winchester).

Following in more detail the practical explorations specifically undertaken for this project, I will begin with my study of IPP. In terms of my training/fieldwork with the company, I auditioned and became an artist-under-training with the London branch of EVDC in December 2007. After three months of intensive training, I took part as a performer in the premiere of *Return*. My training continued until September 2009. I also worked with the NYC branch during the final week of rehearsals of *Lied und Tanz* in NYC, in February 2009, as Bryon's movement collaborator; and I am currently an Associate Artist of the company, participating in a group of core collaborators offering feedback on Bryon's book. In terms of my background in *bel canto* training, I studied for two years under baritone Dimitris Ziakoulis at the Municipal Conservatory of Thessaloniki, Greece (2002-2004), took private lessons under soprano Marina Voulogianni for a year (September 2005-July 2006), observed

training and rehearsal sessions of soprano Roxanne Papadimitriou in London (October 2006-December 2007), and worked under counter-tenor Michael Harper in London as part of my PhD project (September 2007-February 2009).

With regard to *pansori*, I conducted fieldwork in South Korea during June and July 2009. This consisted of group classes (for Koreans, instead of the classes for foreigners) at the National Center for Korean Traditional Performing Arts and private *pansori* lessons under young *pansori* singer Moon Soo Hyan (twelve two-hour sessions at the NCKTPA and eleven 80-minute sessions with Moon Soo Hyan).[17] Through these, as well as long everyday practice, I acquainted myself with all rhythmic patterns of *pansori* (*jangdan*). I also learnt two traditional folksongs from the area where *pansori* originates (Jeolla Province), one introductory song (*danga*), three songs from *Simcheongga*, two versions of the same songs from *Chunhyangga*, and the introductory narration (*aniri*) of *Heungboga*, as well as the first half of a song from the same sung narrative. In addition I attended two full-length *pansori* performances: *Heungboga* at the NCKTPA, and *Simcheongga* at the National Theater. Moreover, I watched three performances of traditional Korean music and dance, all of which included *pansori* extracts: the first at the Korean House (where an extract from *Chunhyangga* was performed), and the other two at the NCKTPA (in the second one, there was a *gayageum byeongchang* [self-accompanied by a 12-stringed zither] rendition of an extract from *Jeokbyeokga*). I also watched on Korean national television a full performance of the *changgeuk* (full-stage, 'Westernised,' operatic version of a *pansori* narrative) version of *Simcheongga* and a documentary with

[17] From now on National Center for Korean Traditional Performing Arts will be referred as NCKTPA. In 2010, the institution was renamed National *Gugak* Center, and its new website can be found here: <http://www.gugak.go.kr/>. Since my fieldwork took place when the older name still applied, I will keep referring to the institution with the official name it bore when I conducted my *in situ* research and training.

pansori extracts. Additionally, I conducted research at the video archives of Seoul Arts Centre, the music library of the Korean National University of Arts as well as the library of the museum of Folk Music. Moreover, I visited the traditional music collection of the National Palace Museum, the Museum of Folk Music and the National Folk Museum. Also, in April 2006 I participated in a private workshop/discussion at the Central School of Speech and Drama on the intercultural work undertaken by Tara McAllister-Viel with students through her understanding of *pansori*, and throughout this project I attended lectures, exhibitions and workshops at the Korean Cultural Centre UK.

As far as the pedagogy of Gardzienice is concerned, my training experience includes: a seven-week Gardzienice training under Alison Hodge as part of my MA Physical Theatre (RHUL: September-November 2006); assisting Alison Hodge in her Gardzienice/Core Training workshop for the MA Acting in Thessaloniki, Greece (Aristotle University of Thessaloniki: February 2007); auditing some of Alison Hodge's Gardzienice sessions for the MA Physical Theatre in 2007 (RHUL: January 2008); the Gardzienice Summer Intensive and four days of work with the Academy for Theatre Practices (September 2009); personal workshops on the Ancient Greek songs and *Cheironomia* under Anna-Helena McLean (December 2008; December 2009); a Gardzienice voice workshop under Justyna Jary (London, March 2009); and auditing the six-week training of Gardzienice practices as part of the MA Physical Theatre at RHUL, under former trainee and Gardzienice collaborator Andrei Biziorek (October-November 2009). In December 2011, I returned to Gardzienice for three days of intensive research, interviews and observations of rehearsals and new performances. I have also explored the practices of Gardzienice with the students of the BA Drama and Theatre at RHUL (Contemporary Theatremaking, Autumn Term

2008, 2010 and 2011; Space Body Design, Autumn/Spring Terms 2008-2009, 2009-10, 2010-11, and 2011-12), as well as with the students of the MA Practice as Research at CSSD (January 2009) and the trainees of the Physical Theatre Ensemble (RHUL, Student Workshop, 2010). Apart from my 'direct' participation in Gardzienice training, I also have extensive practical involvement with the broader Gardzienice 'landscape': I participated in a two-day masterclass with 'Song of the Goat' (Aarhus: October 2004), a two-day workshop with 'Song of the Goat' member Ian Morgan (London: July 2011), audited a masterclass/presentation by Teatr Zar (RSC: September 2011), and took up a week-long residency at the Grotowski Institute in Wroclaw, where I trained under Zar actress Ewa Pasikowska (December 2011). In addition, I am a founding member, performer and actor trainer for Andrei Biziorek's 'Waving not Drowning' company (April 2011-present).

Throughout my analysis, ethnographic material (interviews, photos, videos, extracts from my training logs, scores, music tracks) is discussed in close-knit relation to my argument. Even though a complex set of factors, including availability of training sessions, funding, and overlapping training schedules, prevented a uniform engagement with all practices, it is important to stress the fact that, without the practitioner's/insider's perspective, it would have been impossible to have a clear grasp of the complex structures involved in voice production, or, even, of the direct interconnection between the concept of the body and the aesthetic use of the voice.

Rooted in my practical experiences, each of the three main chapters which form the backbone of this thesis is structured in a twofold manner. First, my 'mapping of the voice' revolves around the contextualisation of practices; in this section, I examine the historical, musicological and cultural contexts and ideological apparatuses that facilitated or necessitated the formation of the *grain* of each genre.

This is the archaeological part of my endeavour, to use Foucauldian terminology, the uncovering of 'the play of analogies and differences as they appear at the level of rules of formation' (Foucault, *Archaeology* 178). The second section, where the more intense scrutinisation of the polymorphy of training practices (warm-up, breathing techniques, prephonatory onset, musical and linguistic modes of expression, and related areas) takes place, seeks to associate the dense archaeological nexus of the formation of each systematic training to the practices themselves, the practices of the here-and-now as encountered through fieldwork and training.

Also, as part of the introductory presentation of each method, I comment on how each vocal style is deployed in performances I attended during my fieldwork. These are regarded as *lived definitions*, meaning that, for the purposes of this project, I avoid any reductionist approach towards the description of an essential, out-of-context, generic *pansori*, Gardzienice or EVDC performance; instead I define the genre only in relation to specific, lived events (and in this aspect I am strategically at odds with Killick's attempts to trace a 'typical performance' [*Discourses* 1]).[18] A special emphasis is reserved for the two major axes of my discourse: the performative voice as stemming from training and, secondly, its communication within recent performative contexts. These are used to clarify the intentions of the training and the relation between the origins of the genre and its present state, both used as prolegomena to an analysis of the training.

To summarise the methodological approach outlined above, in all three chapters/case studies, I refer to specific performances and the most recent

[18] My presentation of the forms and trainings through 'lived definitions' brings embodied context and encountered circumstances to the forefront, and is inspired by Austin's interest in the totalilty of speech acts (73-82). This approach also builds on Carlson's elaboration of 'the tendency in modern performance analysis to pay attention to the individual performance event, rather than to some generic abstraction' (2).

developments in the respective training processes before delving into a deeper exploration of the training *modi operandi* themselves. This approach is intended to help the reader keep in mind the *outcome* of the training (the performed voice, instead of the in-training one) and the *current* performative contexts, before investigating the training and its origins. This is of paramount importance because, when putting the training itself under the analytical microscope, one has to realise the inherent intentionality of each training method towards a particular performative voice and the fact that, although searching for the *grain* involves a great amount of 'archaeological' work related to their origins, on the synchronic plane these origins are always in dialogue with ever-changing performative frameworks.

STRUCTURE

In the chapters that form the main part of this thesis, each *grain* will be discussed using pertinent discourses. The first chapter looks at the pedagogy which is closest to the scientifically supported methods employed in the majority of training courses for actors, namely Integrative Performance Practice. Rooted in the Western tradition of *bel canto*, IPP, on one hand, adheres to the scientific attitude towards voice (as it is inspired by the latest advances in physics) and the holistic approaches that stemmed from it (by using principles commonly found in Alexander, Feldenkrais and body-mind techniques, such as yoga). At the same time, through a cultivation of the actor's physiology centred around the iliopsoas muscles, which allow for a not-as-yet imagined coexistence of operatic singing and unlimited movement, the *grain* of IPP is discovered as a transdisciplinary one, to use Basarab Nicolescu's term. What is crucial here is the finding that even scientific understandings can be seen as un-natural, non-universal and context specific, as science evolves and disciplines are

revealed as outcomes of the 'project of Enlightenment': the solid dedication to reason and the parallel idealisation of the natural and its laws.

With this specific finding in mind, the second chapter turns to a radically different voice world, that of Korean *pansori*. Using the tangible locus of the physicality of the voice, the *grain* of *pansori* is argued as a purposefully non-natural one. For a number of reasons and under specific historical processes, all examined in detail, the basic physiology of *pansori* is aimed at intentional and permanent modification on the level of the larynx. The lens through which this practice can be understood is the Korean ideology of *han*, a cultural concept reflecting the historical struggles, the mixture of cosmological views (from Confucian to Christian) and the musical tastes of the Koreans. In the case of *pansori*, there is no recourse to anatomical data or scientific justification, and the emphasis is unquestionably placed on the aesthetics of the genre. If the *han* is to be expressed, it is only the traditional training of the vocal apparatus that can guarantee the continuation of its sounding. In other words, in terms of my overall discourse, the most crucial finding here is the explicitness of the aesthetic agenda—at the expense of any 'natural' approach to anatomical features.

The third chapter of the main part of the thesis follows a similar pattern, by combining historical and musicological research with a 'close reading' of particular training sequences in order to discover the workings of the *grain*. Gardzienice's avowed inspiration by Bakhtin's notion of the grotesque (non-delimited and ever-expanding) body, as well as the life-affirming, celebratory character of his carnivalesque reading of marketplace festivities, point towards what I term a 'laughing openness' of the voice. At the same time, there is an essential difference with the previous pedagogical examples; the emphasis is not on the individual

physiology, thus on a strictly organised approach to the individual anatomy of the voice. If IPP's *grain* can be effected only through the trained iliopsoas and the *han*-filled *grain* of *pansori* needs vocal nodes and abrupt separation of the glottis as its prerequisites, the 'laughing' voice of the Gardzienice actor is always a response to the other. To put it differently, if the previous two codifications of the voice are designed with the subject's physiology in mind, Gardzienice highlight the relational.

The final chapter revisits the findings of the three chapters and unfolds as a dual account. Firstly, a synthetic response to my main research question is attempted from the perspective of each respective training culture, revealing tensions between embodied cultural docility and specific pedagogies of the *grain*. Secondly and finally, informed by the historical and intercultural 'journey' of the previous chapters, I will examine the cross-culturally trained body/voice as a possible site of resistance to the monolithic and predetermined conditioning of the trainee by his or her cultural environment.

CHAPTER 2: INTEGRATIVE PERFORMANCE PRACTICE AND THE TRANSDISCIPLINARY VOICER

'The use of the entire human condition
is one of the elements that makes opera
so wonderful and emotive.
Separating or setting the aspects of opera in competition
diminishes the dynamic that makes opera
so incredibly powerful'
(Bryon, 'Classical' n.pag.).

'The singer is an athlete'
(Luciano Pavarotti in 'How to Sing').

In this chapter, before investigating the ways in which the 'grain of the voice' operates in the training of *pansori* singers and Gardzienice actors, I will focus on a European high-art tradition, namely opera. Operatic singing is considered one of the few Western codified performance genres and has influenced European and North American (mainstream) voice training for more than three hundred years. In my analysis of the 'grain of the voice' I will not examine the training of classical singers in its entirety; rather, I will analyse a recent development, Experience Bryon's Integrative Performance Practice, which is simultaneously the apogee of the scientific approach promulgated by the pedagogy of *bel canto* and an attempt to overcome the methodological dead-ends caused by the application of technoscientific knowledge in the context of arts. Therefore, in my discourse I will highlight these newly suggested workings of the physicality of the voice, as seen though the lens of Basarab Nicolescu's notion of transdisciplinarity. My approach will once more benefit from my fieldwork with Dr Bryon's group, Experience Vocal Dance Company (DVD, 'EVDC Performance Samples'),[19] as well as my readings into the history and

[19] The company's website can be found in the list of works under the title 'Experience Vocal Dance Company.'

pedagogies of *bel canto*, Western musicology, twenty- and twenty-first-century actor training, anatomy and physiology for operatic singers, and the yogic practices which inform a large number of the company's exercises. Given that my interest here lies in the nascent transformations of the operatic grain in an as yet emerging genre, the historical approach, albeit present, will not be as extensive as in the two subsequent chapters.

Before undertaking the project of a historical and cultural mapping of Bryon's work, it is important to briefly summarise the intentions and the broader scope of the company's training endeavours and performance practices. IPP, renouncing the 400-year long tradition that defines the operatic singer mainly as an extraordinarily vocalising musician, is a rigorous and comprehensive training system that allows the trained performer to freely integrate unrestricted movement (including acrobatic work and complex choreography) with 'uncompromised *bel canto* singing' (see 'Vocal Dance' website). This chapter will focus on the experimentations of the company in the emerging genre of vocal dance, since these form the largest part of my training and fieldwork, even though in the summer of 2011 Bryon announced her decision to broaden the scope of her research and the activities of the group. Before untangling the full details of the technique, suffice for the time being to mention that the trainees never separate movement and voicing, and, relying on the release and conscious engagement of the pelvic girdle, they constantly experiment with the possibilities of what Bryon has named as the 'vocal body,' the seamlessly united physical and acoustic presence of the performer.

EXPERIENCE VOCAL DANCE COMPANY

As already mentioned, Integrative Performance Practice is the brainchild of Dr Experience Bryon (1969-). Bryon was born in New York and is the granddaughter of authentic movement and primal therapy pioneer Alec Rubin (1920-2005). Rubin trained in music at Juilliard School and in dance under Martha Graham, and later explored the worlds of post-modern dance under Anna Halprin as well as naturalistic acting at the Actors Studio. His multifaceted career spanned the fields of dance, acting and music. His interest in, and study of, psychology, was the reason why he became involved in Human Potential Movement and a practitioner of Primal Movement. In 1962 he founded the 'Theater of the Encounter' (to be renamed later as the 'Theater Within'), where his activities as an actors' teacher became increasingly focused on processes of unblocking and accessing hitherto hidden feelings and emotions.[20] Throughout her childhood and in particular during her adolescence, Bryon was introduced by her grandfather to radical research in healing therapies, actor coaching and the flourishing transformations of modern dance and contemporary music. In private discussions, she has admitted, for instance, that in the environment of Rubin, she became acquainted with the work of Halprin, the fermentations of the Chaikin/Open Theater circle and the principles of Graham and Cunningham techniques (Personal Logbook, Feb. 2009), while later on she workshopped with Anne Bogart's SITI company, where among the main principles are those of an 'open awareness' and kinesthetic response (see Bogart and Landau; Climenhaga).[21]

[20] See also 'The Theatre Within' in list of works.

[21] Of course kinesthetic response is only one of Bogart's/SITI company's 'Viewpoints' and Tadashi Suzuki should be also credited for the formation and development of several of the group's training principles and approaches. For a more detailed elaboration of 'Viewpoints,' please consult Bogart and Landau as well as Chimenhaga.

Bryon, nonetheless, was also exposed to 'formal' training from a very young age. As a child she studied ballet and later on she received a Diploma in Drama from the NYC High School of Performing Arts, a BMus from the University of Auckland (New Zealand) and a PhD from Monash University (Australia). In her undergraduate degree, she studied intensively musical theatre and Stanislavski-inspired acting, while as part of her thesis research she explored the experimentations of Wagner and Stanislavski in the world of opera, as well as the post-structuralist ideas of Derrida and Barthes. Both strands, as well as her increasing interest in yoga, which led her to become a Registered Yoga Teacher, were to be catalysts in the formation of Integrative Performance Theory (as it was called at the time).

Following her studies, Bryon worked for over ten years in opera, film, TV, theatre, and musical theatre, both as a performer and a choreographer/director. Moreover, she became the Director of Performing Arts at KBCC, City University of New York, taught with the Australian Academy of Music, in Auckland University, served as the Artistic Director of the 'Front Room' in Australia and directed and choreographed for opera throughout Australia, New Zealand and the USA. Meanwhile, she kept exploring the potential of the operatic voice as a voice specialist with leading agencies and companies, including the Metropolitan Opera in NYC. Her emphasis on teaching from a physical perspective was crystallised in the transformation of Integrative Performance Theory into Integrative Performance Practice.

After a stage of informal experimentations with groups of performers in Australia and workshops at the USA, EVDC was formed in 2004 in NYC. Bryon collaborated with David Wolfson, who became associate artistic director and the

principal composer of the company, Paul Zacharek as the technical director, who has been largely responsible for the development of the online presence of the group, and Lyn Wichern as the administrative consultant. Paul Barker, writer of *Composing for Voice*, noted in the programme of the inaugural showcase of EVDC at the Alvin Ailey Studios: 'this collaboration has changed my understanding and expectations.... The liberation of the voice in movement has toppled centuries of assumptions that have been held about what is possible with singers in performance' (EVDC archive, n.pag.). For the following two years, an intensive promotion of the company's work brought the short pieces *Rowing to Atlantis*, *Nin*, *Rapture*, and *Dido: An Excerpt* to the Alvin Ailey Studios, the Field's 'Fielday,' the Exchange, Movement Research's 'Open Performance' and New Dance Group's 'The Exchange,' as well as 'The Composer's Voice' at Jan Hus Church.

In 2007, Bryon moved to London and, while lecturing at the Central School of Speech and Drama, she founded the London branch of EVDC in January 2008. The London branch performed Wolfson's *Return* in Webber Douglas Studio. At the same time, through the invention of Remote Creation, an online process, including a yahoo discussion group and an ftp site where resources, scores, audio and visual recording can be uploaded and shared between members of the company in NYC and London, the company created its first full-length production. *Opera and the Undoing of Women* (2009), inspired by the book of a similar title by Catherine Clément, was a one-hour long exploration of EVDC's training methods, tested against imaginings of women in the operatic canon, with bold choreography incorporating modern dance, physical theatre and acrobatic work.[22] The collaboration between the two branches

[22]Excerpts of the piece are available online at the company's YouTube channel: <http://www.youtube.com/user/Experiencevocaldance#p/u>. Catherine Clément's *Opera, Or the Undoing of Women*, was first published in French in 1979. Here the cultural critic

resulted in yet another piece, *Lied und Tanz*, this time inspired by the *lieder* canon, which premiered in 92Y, NYC, in February 2009. Currently, the company continues discussions and sharings of practice via Remote Creation, but the practical activities have been suspended in order that Bryon may complete her book on the methodologies and theories underpinning the training and performances of the company.

Deeply original in its conception of blending kinetic art and *bel canto* as it may be, Bryon's preoccupation with acknowledging the performer as the main, indispensable agent of action and meaning in performance is in dialogue with specific discourses and practices. It originates in the undoing of the grand narratives which followed the student upheavals of May 1968, as reflected in Derrida's post-structuralist thought, Barthes's declaration of the 'death of the Author' and Foucault's 'archaeological' genealogies and counter-histories. Artistic parallels in the United States can be found in Jackson Pollock's paintings, as well as Merce Cunningham's, John Cage's and Joseph Chaikin's questionings of traditional dance, music and theatre respectively. These experimentations purposely brought to the fore the processes behind, and the active agents in the making of, the artistic results—the artists themselves. In this context, it is not unexpected that Bryon's urgency to return to 'the doing of the doing' and 'be present in the task' (Personal Logbook, Jan. 2008) is reminiscent of a similar urgency emanating from Chaikin's observations: 'What then remains insufficiently exercised in many workshop situations is the doing of the act itself—that of performing in the present—the act of being itself' (Chaikin qtd. in Hulton 172).

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analyses the plots and characterisations of major operas through the prism of feminist theories, largely from a literary perspective.

Crucially, however, Bryon moves from a postmodern attitude of re-examination and denial to the suggestion of a new performative inquiry, galvanised into what the Argentinian poet Roberto Juarroz in 1991 coined as 'the transdisciplinary attitude' (Nicolesu, *Manifesto* 83). This is the theoretical and practical attitude that interrogates and deconstructs disciplinary thinking, not in a manner of transplanting elements of one discipline into the workings of another, but in searching for rules and principles that hold value across disciplines and do not promulgate or prioritise any domain or field in particular. As I will demonstrate, Bryon does not merge or combine aspects of dance or actor training with operatic singing; she cultivates a pedagogy the principles of which apply to all three disciplines and aims for one core technique.

Lied und Tanz*: a *Lived Definition

In order to establish the links between IPP training and the artistic results of EVDC, I will present briefly one of the company's most recent productions, *Lied und Tanz*, using it as a lived definition (see introductory chapter). The 25-minute long piece, choreographed by Bryon, was first presented as part of the 'Fridays at Noon' series of 92nd Street Y (NYC), co-curated by Catherine Tarin and Krista Nelson, on Friday 27 February 2009 (Appendix, '*Lied und Tanz* Photos' 332). Upon arriving at the Buttenweiser Hall of the venue, the overall atmosphere was somehow unexpected for a performance drawing its material from the European tradition of high-art singing. The seating was on the same level as the area designated for the performance; the piano, although visible, was placed in the extreme stage left and not close to centre stage (as is usual in *lieder* evenings); there was no set or props and the 'stage' comprised only a bare wooden dance floor. The impression that the set-up was more appropriate for a movement showing than a recital was backed by the fact that *Lied*

und Tanz was presented as part of a programme involving two short, modern dance works-in-progress and a triple-bill of balletic excerpts. In addition, the audience members, among whom were students of the 'Art of Motion Ensemble,' dancer, percussionist and artistic director of 'Rumba Tap' Max Pollack and comedy writer, solo performer and president of the board of directors of 'Theater Within' Joe Raiola, seemed more like a group of theatre and dance aficionados rather than regular opera attendees.

The performance was based on four German *lieder*: Schubert's '*An die Musik*' ('To Music') and '*Lachen und Weinen*' ('Laughing and Crying'), Richard Strauss's '*Die Nacht*' ('The Night') and Wolf's '*Das Verlassene Mägdlein*' ('The Abandoned Maiden'), the first rendered as a choral piece and the rest as solos. However, this musical structure was only the initial impetus for the vocal dance performance. EVDC performers integrated dance, acrobatic lifts, singing, sounding (laughter, cries, and audible breath), gestures and characterisation, in order to reveal the emotional nucleus of the chosen songs. In an email circulated to EVDC artists during the rehearsals, Bryon highlights the importance of emotion and the need to connect the voice to bodily expression: 'Pina Bausch once said that she was not so interested in how people move but rather in what moves them. This is at the heart of the esthetics of movement in this work' (12 Jan. 2009).

Along these lines, the piece was devised as a fluctuating emotional landscape, with no apparent breaks between the songs (yet another non-traditional approach to the performance of *lieder*), moving fluidly from one character's psychological turmoil to that of the next. The beginning found the three performers entering the space in a pedestrian way, wearing training jumpers and coloured T-shirts, with their hair tied back. While looking at the audience, each performer gradually transformed their

everyday breath into a pattern of either laughter or crying and, followed closely by similar musical snippets executed by David Wolfson, the musical director and accompanist of the piece, the hysterical alteration between the two emotional states reached a climax; the audience burst into laughter and Julie Turner, one of the performers, allowed the throws of her torso and leaps of her feet to grow into the first vocal dance choreography, '*Lachen und Weinen*.' Throughout this part, the other two performers, Karen Jolicoeur and Sara Paar, continued their exploration of voiced laughing and weeping, while occasionally joining the choreography to support Turner's rolls, jumps, lifts and sharp, punctuated gestures. Out of the chorus of angled gesturing, Jolicoeur emerged as the main voicer of the next part, '*Die Nacht*,' singing her first phrase whilst balancing on one leg and flapping her arms in a bird-like manner. Shadowed by Turner, Jolicoeur communicated the feelings of longing embedded in the song's lyrics through constant reaching out, either in side plank, diagonal lifts off the floor, rollings on a crouched position, or, while balancing parallel to the floor on lain Turner's knees and elbows. In the meantime, Paar, almost imperceptibly and through a physicality reminiscent of Butoh, kept melting softly towards the floor. It was from here that she emerged forcefully, following the thrusts of her hands, in order to vocal dance Wolf's *lied*. In order to portray the inner world of the maid, she sang while running and consuming as much of the space as possible, constantly changed levels, and alternated between whole-body turns, upper-torso contortions and soft slides. At the same time, Turner and Jolicoeur allowed their movements, mimicking household chores, such as dusting and washing, to layer and accumulate to the level of physical exhaustion, which also translated into loud exhales and cries. The chaos of abrupt movement, song, *forte* piano accompaniment and irregular breathing found its resolution into the final section, '*An die Musik*.' Here, the

three performers appeared as reaching an emotional catharsis through the gentle group choreography of soft feet turns and arm undulations, which mainly evoked Schubert and Schober's (the lyricist) thankful attitude towards the art of music for opening up '*den Himmel bess'rer Zeiten* ('the heaven of better times')' (Glenn Paton 46).

The vocal production of the three performers was the hallmark *chiaroscuro* of *bel canto* singing. The vocal lines were sustained, the flow of supporting breath was uninterrupted by throat restrictions, the tongue was relaxed and the jaw gently released backwards, while the apex of the mouth never exceeded that of normal speaking. However, although dancing and executing acrobatic lifts, neither of the performers lost breath control or exhibited audible breaks in the emitted sound. Similarly, the sustained breath did not seem to dictate any stiffness in the torso, since the engagement of the core muscles of the centre, the constant lengthening of the spinal column and the detailed articulation through the inner side of the legs permitted the unrestricted movement of the entire body.

Fischer-Dieskau, the major interpreter of *lieder* and Barthes's paradigm of lack of 'grain' ('Grain' 183-85), felt that high-art singing could seam thought and emotion together through the united language of poetic text and music:

> Music and poetry have a common domain, from which they draw inspiration and in which they operate: the landscape of the soul. Together, they have the power to lend intellectual form to what is sensed and felt, to transmute both into a language that no other art can express. (28)

The performance of EVDC did acknowledge this unity. However, in an effort to preempt the ethereal, incorporeal amalgamation of music and lyrics, what Barthes recognises in Fischer-Dieskau's case as merely 'hear[ing] the lungs' ('Grain' 183), Bryon furthered this transmutation to the level of the body. Through detailed technical

preparation and with a transdisciplinary perspective on training, she brought another essential element into the equation: the unconstrained physicality of the voicing performer.

THE THEORY OF TRANSDISCIPLINARITY

'[T]ransdisciplinary education … will allow us to … create beings in states of permanent questioning and permanent integration'
(Nicolescu, 'Methodology' 11).

As admitted on several occasions (Bryon, 'Active Aesthetic'; multiple entries in my Personal Logbook), there is a well-defined theoretical framework at the foundation of IPP: the notion of transdisciplinarity. Transdisciplinarity is a research approach whereby established disciplinary boundaries are crossed, and, given the carefully constructed discourses and activities of its principal proponent, theoretical physicist Basarab Nicolescu (1942-), and his collaborators, one could argue that it has also strategically developed as a philosophical and educational movement. Over the last forty years, transdisciplinarity has found multiple applications in the spheres of hard sciences, pedagogy, philosophical inquiry and the arts.[23] Its genesis is intimately linked to the major revolutions in modern physics and mathematics, although taking place several decades later (Appendix, 'A Brief History of Transdisciplinarity' 332). Up until now, the fervent undertakings of the Nicolescu circle have managed to define the basic premises and scope of transdisciplinarity, attract the international attention of scholars, and make several academic and other educational institutions consider models of knowledge that bypass the outmoded worldview of classical logic.

[23] See Del Re and Mello for a reconsideration of education, Voss for a new approach to esotericism, Laflamme for a combination of transdisciplinarity and Ricoeur's work in the field of ethics, and Ross Johnston for the application of transdisciplinarity in the arts.

In the cosmos of classical logic, as 'hypothesized by Aristotle and Descartes' (Montuori, 'Foreword' ix), the Subject and the Object are treated as separate. The Subject is in a state of constant exploration and interrogation of the Object that is governed by precise, mathematically explainable rules, which the Subject is endeavouring to uncover in order to obtain any knowledge of the world. The core axioms that make this scientific knowledge possible are

> 1. *The axiom of identity*: A is A.
>
> 2. *The axiom of noncontradiction*: A is not non-A.
>
> 3. *The axiom of the excluded middle*: There exists no third term T ('T' from 'third') which is at the same time A and non-A. (Nicolescu, 'Methodology' 6)

However, classical physics, founded on the ideas of continuity, local causality and determinism, all stemming from the above axioms, was unsettled by the quantum revolution. Severing relations with the frame of reference of classical science, Wolfgang Pauli and Kurt Gödel introduced the concept of a multileveled reality, where all levels are in open unity, and Stephane Lupasco proposed the logic of the included middle, eradicating classical physicists' belief in the polarity between *being* and *non-being* and replacing it with the continuum from *potentiality* to *actuality*. For instance, if according to classical physics the case is that there is only one reality (Object) where A could only be a wave *or* a particle and there was nothing that could be both, in quantum mechanics, moving towards a different level of reality, that of the microcosm of subatomic particles, quantons can be both waves *and* particles. This potentiality is transformed into the actuality of the quanton taking one form or another according to alterations in very specific parameters, including the conditions of observation (the Subject is involved in the knowledge produced). The theoretical shift is crucial; reality is not one but there are several levels of reality, and axiomatic

principles governing one level (for instance, the axiom of the excluded middle) can be overcome in another level of reality. In fact, according to Nicolescu, what makes the transition from one level of reality to another is the very logic of the included middle (Appendix, 'Transdisciplinarity: Figure 2' 333).

In 'Transdisciplinarity: Figure 1' of the Appendix one can see schematically presented this new model of interaction with the world (334). On the left, on each level of reality (NR) there are terms which are mutually exclusive (A, non-A). These are united by the logic of the included middle (T) in an adjacent level of reality, and all levels of reality are in open unity through 'flows' of information (the dotted lines with the arrows). All levels of reality and their interactions constitute the transdisciplinary Object. The same model is applied with regard to the Subject, on the right; different levels of perception (for instance, the perception through our bodily senses, the perception added by mechanical tools that immediately expand our reach, the perception in virtual life, and so forth) are in open unity and interact through flows of consciousness—and this unity is the transdisciplinary Subject. Both flows intersect in a zone of non-resistance where all levels of reality and perception meet.[24]

In theorising on the history and practices of modern physics, Nicolescu suggests a multi-dimensional reality and a multi-dimensional perception, which bypass the antagonistic polarities created by the three axioms of classical logic. The polarities and exclusive character of the latter have shaped the way knowledge is transmitted. If A cannot be non-A, and is defined by the axiom that A is A and only A, then it is not unexpected that what is of interest for physics cannot be of interest to sociology or theology. Since the years of European Enlightenment, under the influence of what

[24] This zone is what leads Nicolescu into a reconsideration of the notion of the Sacred (125-30); however, I will not expand on this aspect of his theory as it is not directly related to the practices of EVDC.

Welter terms 'binary thinking' (185), disciplines have demarcated their frontiers rigorously, and have been operating in a more or less autonomous way. Compartmentalisation and fragmentation of knowledge organised within monodisciplinary contexts have led, according to the exponents of transdisciplinarity, to a compartmentalised and fragmented way of thinking (and, consequently, living): 'The prevailing disciplinary, separating tendency causes us to lose aptitude for connecting, contextualizing … [W]e live under the control of what one could call a paradigm of separation' (Morin 23-24). Morin, in a line of thought similar to Nicolesu's, proposes a move away from cognicentrism; by acknowledging the limitations and dangers of technoscientific culture, his suggestion for the reform of thought and education is based on 'the enrichment of general culture' effected by 'the encounter between traditional culture and scientific culture' (Morin 29).

Steps in this direction have been taken with the methodologies of multidisciplinarity and interdisciplinarity. However, a definition of each methodology's scope can reveal their essential differences:

> *Multidisciplinarity concerns studying a research topic not in just one discipline but in several at the same time … Interdisciplinarity ... concerns the transfer of methods from one discipline to another …* [*T]ransdisciplinarity concerns that which is at once between the disciplines, across the different disciplines, and beyond all disciplines*. (Nicolescu, 'Methodology' 2; *Manifesto* 39-47; italics in the original)

Through multidisciplinarity and interdisciplinarity the interest remains in the home discipline, while transdisciplinarity exceeds disciplines. To transfer this methodological paradigm to my object of inquiry, if one were to use some movement exercises or movement analysis theories in the study of *bel canto*, that would adhere to an interdisciplinary approach—and if acting process were added, this would be a multidisciplinary inquiry. Inter- and multi- add useful pluses in the disciplinary

research; they imply additionality. Transdisciplinarity requires 'a *focus* that is inquiry-driven rather than discipline driven' (Montuori, 'Bateson' 154), and paves the path towards a new level where disciplinary contradictions cease to work against each other. Each level of reality is governed, and subsequently explained in terms of, an invariant set of laws. However, it is possible, as quantum physics or the development of cyberspace imply, to break through these rules, enabling movement to another level of reality. (Nicolescu *Manifesto* 21). This notion does not abolish laws operating on specific levels of reality. It does imply, nonetheless, that their validity is restrained to one level only. The major consequence of the principle is the open unity of all levels of reality, according to which '*no level of Reality constitutes a privileged place from which one is able to understand all other levels of Reality'* (Nicolescu, 'Methodology' 9; emphasis in the original). In the example of IPP, *bel canto* or choreographic techniques are valid in their respective fields and are definitely taken into account in the emerging genre of vocal dance. What is important is the, not as yet imagined, possibility to break through the level of training towards performance where these were considered as contradictory and, at the same time, to avoid addressing the new level or the new genre itself from the hypothetically 'privileged place' of the pre-existing separate genres.

One of the keystones of transdisciplinarity is that the learner or knower is not merely a witness, a bystander who observes knowledge.[25] They transform into engaged participants, radically shifting away from *in vitro* processes employed by classical logic and opting for an *in vivo* approach which acknowledges all possible interrelationships between 'Knowing, Doing, Being, and Relating' (Montuori,

[25] Of course, Nicolescu is indebted to the breakthrough philosophical analyses of such phenomenologists as Husserl and Merleau-Ponty for the need to integrate the Subject in its interaction with the Object (see also Nicolescu, *Manifesto* 22, 28).

'Foreword' xi). IPP, and the whole body of Bryon's work, argues for 'the possibility of an "active aesthetic" [which] recognize[s] that meaning happens in the act of performance rather than in the text or in the construction of intertextual relationships' (Bryon, 'Active Aesthetic' n.pag.). Furthermore, IPP trainees do not strive to activate the presuppositions or prescriptions of already formulated disciplines; rather, they always start their training from a conscious use of physiology that permits the simultaneous embodiment of acting, dancing and classical singing principles. This is what I call the 'transdisciplinary grain,' and in the following sections I will locate it in relation to the history of previous pedagogical models of the *bel canto* milieu and examine its application in the practices of the company.

Before I embark on this analysis, I need to highlight from the outset that the question of not invoking presuppositions or bodily prescriptions of already formulated disciplines needs nuanced examination. In this chapter, as I will be looking specifically at the *grain* of IPP, I will relate my training experience and theoretical study of vocal dance to the transdisciplinary theories that inspire and underpin Bryon's pedagogy in an explicit way. As I will argue, the training has been designed to permit simultaneous embodiment. Nonetheless, such questions as 'how do IPP trainees who come from an educational background that separates disciplines experience transdisciplinary embodiment?' or 'have IPP trainees managed to escape embodying from the "privileged place" of pre-existing genres and disciplines?' will be addressed through the perspective of my personal experience in the final chapter (see pages 300-05).

Moreover, before I proceed, it is important to make some methodological clarifications. In their fervour to establish their model of knowledge as an open, multileveled and widely applicable one, proponents of transdisciplinarity often resort

to claims to universality that verge on essentialism—for example, according to Del Re 'the frame of mind of people has changed, though not human nature. The problems are the same, our basic needs are the same' (38-39). One should nevertheless keep in mind that, as Nicolescu's important contribution came as a reply to dichotomies existing in European thought and subsequent learning practices, 'problems' and 'needs' should be defined in their cultural genealogies and environments. Likewise, in the first training sessions and rehearsals of EVDC there was a tendency to present IPP as *the* unifying method, although, as the training and the company develop, this claim seems to fade. In my mapping of the transdisciplinary grain, I will analyse it against its specific cultural backdrop and its experimentations towards unification will be examined in the context of an emerging genre that comes as a response to particular performative exigencies.

TRACING THE HISTORICAL LINE: FROM *BEL CANTO* TO IPP

The origins of the split between subject and object, according to Nicolescu, can be traced back to the first formulations of the methodologies of modern science during the seventeenth century but 'did not become full-blown until the nineteenth century' ('Methodology' 13). It is precisely in the same historical context that the training methodologies of *bel canto* received their original shaping and formulaic codification. *Bel canto*, its pedagogy and its surrounding discourses were definite products of the scrupulous examination of natural laws and the development of the classical logic that laid the foundations of modern science. In fact, the training of the classical singer grew hand in hand with the advances in the study of anatomy and physiology, and teachers of operatic singing addressed their treatment of the voice in the same manner in which Nicolescu describes the belief of classical physics in a

singular level of reality governed by laws based on mathematical equations. Mathilde Marchesi (1821-1913), one of the most celebrated voice coaches of the late nineteenth century, in her foreword to her published method, advises: 'After many years' successful experience, I am convinced that scientific knowledge is indispensable to professors of singing, because it enables them to treat the vocal instrument in a natural and rational manner' (xiv). Elsewhere she goes as far as claiming that 'there are only two Vocal Schools in the whole world: the *good*, from which the best results are obtained, and the *bad*, in which the reverse is the case' (Marchesi xviii). From Marchesi's often-quoted maxim to James Stark's recent affirmation that '[v]oice scientists, too, recognize that classical singing techniques offer the most elegant and sophisticated use of the voice' (xii), *bel canto* training has been moulded in a context of scientific inquiry and laboratory scrutiny of the voice, and has been organised around the postulate that its methodologies and aesthetics are corroborated by hard science.

Although the term *bel canto*, literally translated from the Italian as 'beautiful singing,' is used today as tantamount to operatic singing, it was first used by Nicola Vaccaj in his famous treatise (1840) and there are several parameters, aesthetic as well as historical, that need to be taken into account before considering a particular type of voicing as pertaining to *bel canto*. In my examination of the historical developments of the genre and its relation to IPP, I will use Stark's meticulous definition as a guideline:[26]

[26] In the literature, for the most part, the term *bel canto* is associated with a specific type or repertory, usually the operas by Bellini, Donizetti and Rossini, and more loosely with a singing technique of the early nineteenth century, the basic characteristic of which was an emphasis on *legato* and melismatic agility (see, for instance, Asbrook 407, 441; Bauman 69, 75, 78; Boyden 708; Gossett 607; Knapp 88; Rosenthal and Warrack 39). I have opted here for Stark's definition because of its direct connection to pedagogy and its concrete intention

> *Bel canto* is a concept that takes into account two separate but related matters. First, it is a highly refined method of using the singing voice in which the glottal source, the vocal tract, and the respiratory system interact in such a way as to create the qualities of *chiaroscuro, appoggio*, register equalization malleability of pitch and intensity, and a pleasing vibrato. The idiomatic use of this voice includes various forms of vocal onset, *legato, portamento,* glottal articulation, crescendo, decrescendo, *messa di voce, mezza voce, floridity and trills,* and *tempo rubato*. Second, *bel canto* refers to any style of music that employs this kind of singing in a tasteful and expressive way. Historically, composers and singers have created categories of recitative, song, and aria that took advantage of these techniques, and that lent themselves to various types of vocal expression. *Bel canto* has demonstrated its power to astonish, to charm, to amuse, and especially to move the listener. As musical epochs and styles changed, the elements of *bel canto* adapted to meet new musical demands, thereby ensuring the continuation of *bel canto* into our own time. (189)

Before uncovering the processes through which the basic characteristics of *bel canto*—glottal closure, *chiaroscuro*, *appoggio*, and seamlessly blended registers, according to Stark—were formed on the diachronic plane, I will concentrate on these main qualities as practiced and transmitted on the synchronic level of today's formal pedagogy. Concurrently I will pinpoint commonalities and contrasts between the 'traditional' approach and IPP.

History and Aesthetics in Bel Canto Training

The *coup de la glotte* ('stroke of the glottis') is a concept mainly advocated by the distinguished voice teacher and founder of the laryngoscopic approach to voicing Manuel Garcia II (1805-1906), as well as his followers.[27] Garcia recommended that in the prephonatory phase as well as during the initial stages of phonation, the ringing tone characteristic of *bel canto* could only be attained with a maximum approximation of the vocal folds (adduction leading to complete closure at the level of the glottis),

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to relate the aesthetics of the voice to uses of the performer's physiology brought to the fore by this particular strand of voice training.

[27] Although *coup de la glotte* is the most widely used term, alternative descriptions of the same physiological phenomenon have been given by many tutors, such as Catford's 'anterior phonation' (102), Laver's 'tense' voice (146), or Mackenzie's 'stop-closure' (56-57).

which resulted in minimum airflow. From an aesthetic point of view, this technique allows the singer to create the long, *legato* phrases of the repertoire with minimum expenditure of air. From a physiological point of view, this implied 'a high degree of *tonicity*' (Stark 12; emphasis in the original), the necessity for the singer to control only specific pharyngeal muscles while retaining the rest of the musculature in a state of non-interference. This idea of strictly localised effort can be found in later, more detailed, anatomical analyses of operatic voicing, such as those of Brodnitz (90), Cooper (71), Green (21), Sundberg (16), or Miller (*Structure* 8). What is of paramount importance and should be made more visible in all these cases, as happens with Garcia himself, is the fact that the underlying premise is that of *scientifically informed control* of the vocal apparatus.

Intimately related to the stroke of the glottis is the practice of *appoggio*. The word derives from the Italian verb *appoggiare*, meaning 'to lean on.' The term refers, once more, to the control of the antagonistic functions of the inhalatory and exhalatory muscles. Regarding the classical singer's physiology, this means that after a quiet inhalation, the performer engages the intercostals and lateral abdominal muscles and maintains them in the shape they have acquired during inhalation (lowering and expansion) even during voicing. This enables as a direct result the complete control of breath, the creation of minimum airflow and the need for only minimal breath replenishment. This constant pressure is 'often described by singers as a feeling of "bearing down" with the diaphragm. The second refers to the role of the larynx in "holding back," or "damming" the breath by means of glottal resistance, and by the intentional lowering of the larynx against the upward-bearing pressure of the breath' (Stark 92-93). Similarly to the voluntary stroke of the glottis, the combined action of the lowered laryngeal box and the resistance against the upward and inside

recoil of the breathing muscles is a deliberate manipulation of the physiology—or, to use Francisco Lamperti's words: 'By singing *appoggiata*, is meant that all notes, from the lowest to the highest, are produced by a column of air over which the singer has *perfect command*, by holding back the breath' (22; second emphasis added). The maintained expansion of the lower ribcage and the *rectus abdominis* requires from the singers 'the greatest degree of torso stability' (Miller, *Solutions* 3), what is known in the operatic world as the 'noble posture,' and erases any possibility of pre-onset or in-phonation occurrence of non-voiced breath (see, among others, Jacocks 64; Kelsey 14; Striny 20).[28]

Chiaroscuro, literally 'bright-dark,' epitomises the classical singer's vocal timbre. All sung notes are expected simultaneously to have a ringing quality, an 'edged' brightness on the one hand, and, on the other, a 'roundedness,' a dark quality. This bright-dark tone, a fuller use of harmonics, can be attained by focusing the sounding voice 'in the mask,' (the resonators in the front part of the cranium) and a volitional lowering of the larynx. The latter, even though in modern practice associated mostly with the higher notes (see Green; Miller; Sundberg), was proposed by Garcia II for the full range of the voice (Stark 42). Scientifically, this physiological action induces a combination of harmonic frequencies that allows the human voice to be heard over an orchestra. The phenomenon, described mainly by Sundberg and Miller (*Science* 99-133; *Structure* 55-57), is known as 'the singer's formant' and 'can be explained acoustically as a clustering of F3 and F4, or F4 and F5, or in some cases F3, F4, and F5' (Stark 50).

[28] Apart from the physiological necessities dictating the adoption of the noble posture, David Wiles, in a personal communication, has indicated a link between the statue-like holding of the torso in operatic singing and the aesthetics of neoclassicism, which have provided the main stimulus towards the formation of the operatic genre in the first place. In this light, the *bel canto* singer's posture can be paralleled to the Greco-Roman statues of *kouroi*.

In terms of the registers, even though the substantial controversy surrounding their exact number and nature (Stark 58-73), the principal concern of *bel canto* pedagogy is the forceless, imperceptible use of the notes that lay in the points of transition between the registers—the points where in a non-trained singer or speaker the voice quality alters drastically, commonly called 'breaks.' Even more important is the fact that traditional *bel canto* training categorises performers in specific voice/character types and addresses the 'problem' of the breaks in a completely different manner for each voice-type (Knapp 83-88; Miller, *Solutions* 129-68). This categorisation is known as *Fach*, from the German word that translates as 'pocket' or 'case.' In a sense, the operatic singer is 'pigeon-holed' in terms of their range, timbre, volume, and even character. However, more recent research supports the claim that *Fach* is more of a cultural praxis than an anatomical fact. While it is true that 'the *predominant* range of an individual's voice is predetermined by the anatomy of the vocal mechanism' (Davies and Jahn 9; emphasis added), the same laryngologists admit that naturally very high or very low voices are rare (15) and forewarn that 'such classifications should only be regarded as a guide and are artificial' (13). The implications of this idea are that the pedagogical environment and specific training choices made by the teacher(s), as well as the trainee's individual aesthetics and aspirations or the performer's choices of repertory, contribute considerably to the final range employed by the voicer. According to these findings, the customary division between soprano, alto, tenor, baritone and bass voices is an outcome of the disciplinary workings of *bel canto* pedagogy and aesthetics rather than a physiological given. To follow Lupasco's analysis, it is highly likely that *Fach* is another single-minded manifestation of the binary logic between being and non-being, and could be overcome if the lens is reset to the new continuum from potentiality to actuality.

With regard to the diachronic formation of the *bel canto* aesthetics, since the history of opera as well as of its pedagogy has been thoroughly researched, I will briefly touch upon the formation of major concepts and trends, rather than dedicate more space to details that may deviate from the analysis of IPP. In historical presentations of opera, the genesis of the genre is situated in the activities of a group of Florentine musicians and scholars, the 'Florentine Camerata' (approx. 1573-1582). Reacting against received polyphonic exaggerations of the Renaissance and in an attempt to revive the all-inclusive character of Greek tragedy, the group promoted an almost monodic way of singing that aimed at 'express[ing] a text' (Mason 205), thus inviting equal interest in the acting and the poetry as well as the music. This style, known as '*recitar cantando*' ('recite in singing') (Rosselli, 'Beginnings' 84) or '*stile recitativo*' ('reciting style') (Stark 194), was promoted by one of the most well-respected teachers, singers and composers of late sixteenth-century Florence, Guilio Caccini (1551-1618). In this original Baroque singing the immobility of the torso, the natural opening of the mouth, the forward release of the tongue and the need to control the out-breath were established (see, for example, Mason 205). However, Rosselli situates himself against the predominant view on the origins of opera; it was the court divertissements and the aristocracy's quest for the marvellous on stage that exercised a far more decisive influence on the genesis of opera than the experiment of the Florentine group of academics ('Beginnings' 85). Stark also acknowledges the importance of the 1550s and 1560s *cantatrici* ('female singers') of Venice and the *concerto delle donne* ('concert of the ladies') of the court of Mantua in the formation of the genre (192), perhaps setting the foundation for the *bel canto* ornamental vocalisms which the shorter female folds can execute with more flexibility. Whatever the truth is, the two most important elements of opera were already defined during its

first steps: its all-encompassing character (through the re-imaginings of Greek tragedy) and the quest for astonishment (through the demands of court entertainment).

The eighteenth century saw a rapid growth in the training of the operatic voice. As the writing of vocal lines became more and more exigent, the pressure on the singer to perform unprecedented musical feats grew bigger. Linked to this progress was the phenomenon of the *castrati*. These were castrated singers who were able to maintain their unbroken, extended range and simultaneously support it with the fully-developed respiratory system of an adult male (see Boyden 15; Mason 206; Rosselli, 'Beginnings' 89-90; Stark 197). Rosselli rightly asserts that 'the reason for the triumph of the most accomplished castrati in Italian serious opera is bound up with the aesthetics of the genre. It was highly artificial' ('Beginnings' 90). This need for a methodology that would cultivate conscious control is evidenced in the abundance of *solfeggi* methods and vocal tutors published in this century. Among them, the most influential was Giambattista Mancini's *Practical Reflections on the Art of Florid Song* (1723). Mancini considers the straight torso as a prerequisite for operatic singing and prioritises forceless *legato* (which, as demonstrated, can be obtained through *appoggio*) and perfectly joined registers (Mason 207). He is also the first to include the practice of *messa di voce* in his exercises. Literally translated as 'voice placement,' this is a technique whereby a single tone is phonated softly, is gradually led to a *crescendo* and, then, instant *diminuendo* to the original volume. *Messa di voce* exemplifies the pedagogical standards of its era: exact prephonatory onset by an unfailing placement of the voice in the mask, a relaxed larynx and an enduring *appoggio* in order for the singer to accomplish the perfect manipulation of the *legato* notes.

Moving into the nineteenth century, the period signposted by the apotheosis of the *prima donna*, the quest for control over physiology joined forces with parallel developments in medical research. The father-figure of the approach is, as briefly mentioned earlier, Manuel Garcia II. In his *Traité Complet de l' Art du Chant* (‘*Complete Treatise on the Art of Singing’*, 1842/1847), he advocated a method based on his first observations with the laryngoscope. Therein lies the formalisation of the *chiaroscuro* colour and the *appoggio* breathing, and, most predominantly, of the *coup de la glotte* (see Mason 206; Stark). The system, with slight adjustments, was promoted by Mathilde Marchesi (1821-1913) and later by Giovanni Battista Lamperti (1839-1910). The core principles of systematic training for the classical singer have hitherto remained resolutely unmodified, despite the radical shifts in the aesthetics of the genre. In the mid-nineteenth century Verdi (1813-1901) in Italy reclaimed the central role of emotion in the drama, and demanded more projected voicing, shorter recitatives and an increase in the size of the orchestra. Also, Wagner (1813-1883) in Germany searched for a unification of music and poetry in a complete art work (*Gesamtkunstwerk*). However, the Verdi and Wagner repertories, although revolutionary in terms of operatic performance, marked at the same time the distinctive line between the principles of *bel canto* and the performative demands of opera. *Appoggio*, *chiaroscuro* and *coup de la glotte* are still taught as the foundation of operatic singing, even though their main application in terms of repertory is in the operas of Donizetti (1797-1848), Bellini (1801-1835) and Rossini (1792-1868). With Wagner, the dramatic demands overshadowed the absolutes of early nineteenth-century *bel canto* technique and the high subglottal pressure led to a more forceful use of the voice, later known and analysed as *Stauprinzip* (‘stemming principle’) (Bruns 104; Stark 106-10), which was not advocated as a training principle but as an essential

performance skill for the performers of the relevant works. Similarly, the twentieth century witnessed a widespread understanding of opera as a *dramatic* genre, 'an integrated form of musical theatre where conductors, producers and designers matter at least as much [as the singer]' (Rosselli, 'Grand Opera' 107). However, Bryon is right to observe that '[a]s the production of opera continues to grow, in the climate of contemporary thought, for the most part, performance practices and pedagogy of opera have barely changed' ('Prejudice' 287) and, consequently, attempts the same level of drama/music integration for the performance praxis and the training of the classical singers themselves.

Rooted in the history of *bel canto*, IPP is also constructed on physiological knowledge and is, therefore, preoccupied with the prephonatory onset; Bryon's belief is that 'the breath body should be already voicing before the voicing happens' (Personal Logbook, Jan. 2008). However, as the performer is viewed as a moving/sounding entity, torso immobility and holding back of the breath are not concepts applicable to the work of EVDC. The abdominal wall is not engaged, as while moving this would cause constant interruption of the breath support, and the major exhalatory muscles involved are those surrounding the pelvic area. However, these are not used in opposition to expiration but they follow the retracting movement of the muscles, so that the whole body is able to dance. The constant breathing to the lowest hypogastric area and complete, automatic replenishment caused by the complete expenditure of breath are in accordance with the immeasurably higher requirements in blood oxygenation of a moving/sounding body. In other words, while Stark can exclaim, in relation to the Italian practice of *bel canto*: 'The Breath Be Dammed!' (91), IPP practitioners could only declare that 'the breath be released!'

Furthermore, acknowledging *Fach* as a historical prejudice serving the authority of the composer and working against the individuality of the performer (Bryon, 'Prejudice' 290), EVDC avoids such classifications. By maintaining a constantly relaxed larynx, slightly tilted over the cricothyroid, and using the entirety of the body, IPP connects 'breaks' only with the possibility of not engaging the entire spine in the vocal dance; to put it in other terms, in the new logic of the 'vocal body' only 'breaks' in the spinal column can be translated as 'breaks' in the sound, independently of voice categories.

Of course, IPP is not discarding uncritically major *bel canto* concepts, but draws simultaneously from the *Italianate* manner described above and other major operatic traditions. The Italian symbiotic relationship of ringing tone and dark colour is maintained; in EVDC training sessions, the stream of air is continuously directed forward, to the level just above the alveolar ridge, for which Bryon uses the metaphor of the 'voice mailbox,' and the use of a lowered larynx is advocated. Glottal closure is a prerequisite, but results in a softer attack, similar to that propounded by the 'somewhat covered tone' of the German school (Mason 219), the 'pragmatic American ideal of elite vocalism [which is] based on free and healthy vocalism' (Miller, *Solutions* 193) and the 'high levels of breath emission [of] the British tradition' (Miller, *Solutions* 239). If opera teachers, basing their approach on the predicate of antagonistic breath and phonation, allege that '*Chi sa ben respirare e sillibare sapra ben cantare*' ('He who well knows how to breathe and pronounce well knows how to sing'), EVDC is an experiment against the conjunctive 'and' of operatic dicta.

Still, the 'transdisciplinary grain' of the vocal dancer bears a significant relationship with the operatic grain. In classical singing and training, the conscious

effort to maintain the intercostals and the lower abdominals immobile, the lowering of the larynx and the placement 'in the mask' guarantee that the airstream is met with the least obstruction. In a sense, any physical obstacle—or, I would say, any obstacle of physicality—is kept to a minimum, so that the voice, almost disembodied and ethereal, performs its melismatic feats. The more detailed knowledge of anatomy and physiology *bel canto* teachers acquired, the more disembodied the voice became by means of conscious control over the body. The entire history of *bel canto* and its obsession with vocal virtuosity (Celletti 11-12, 50-52, 77-78, 120, 165) or 'the *effetti meravigliosi* of virtuoso singers' (Stark 160) can thus be seen as a history of intentional disembodiment for the sake of audience bewilderment.[29] In a dramatic tour de force, EVDC, while maintaining the challenging vocalism of *bel canto*, brings back the entire body of the performer, if not in the *voice*, at least as a co-constituent of the same *vocal body*. Moreover, by proposing the new genre of 'vocal dance,' where dance and classical singing are united towards breath-body feats, IPP attempts to transplant the *effete meravigliosi* outside the matrix of pure vocalism.

Modern Contexts: Trainings, Performances, Literature

From the Florentine trial-and-error performances of the seventeenth century to the phantasmagorical productions of the twenty-first century, through Wagner's seminal quest for the *Gesamtkunstwerk*, opera has always striven to be an all-encompassing genre. However, this has not been the case with the classical singer's training. The systematic approach to train the operatic actor towards the ability to surpass the level of pure musicianship is much more recent and can be, credited,

[29] The feminist critique of *bel canto* by Clément in *Opera, or the Undoing of Women* and Koestenbaum in *The Queen's Throat* as well as Karikis' understanding of operatic singing as 'camouflaging the break … that wound acquired in puberty' ('Breaking Voice' n.pag.) can be therefore understood as direct criticisms of this aspect of operatic training and performance.

perhaps not quite surprisingly, to Constantin Stanislavski (1863-1938). Stanislavski had trained with opera singer Fyodor Kommisarjevsky and in his work with actors was consistently preoccupied with the training and role of the voice in theatre (Runk Mennen 125-26). In 1919 he started working at the Bolshoi studio with young singers of the Moscow Opera Theatre. The first complete opera produced at the Studio was *Eugene Onegin* by Tchaikovsky (1922). Stanislavski worked with fervour towards applying the principles of relaxation, 'magic if,' 'given circumstances,' and 'affective memory' to the field of opera (Bryon, 'Classical' n.pag.), becoming in the process the first to claim a rounded training and systematic approach for the classical singer. The world of operatic training has nevertheless inherited from his attempts two deeply ingrained assumptions. First, vocal training was seen as a separate area not to be addressed in the acting studio: 'Their vocal development continued under their own masters but to Stanislavski was left the absorbing task of molding them into a synthesis of singer-actor-musician' (Stanislavski and Rumyantsev ix). Second, the ultimate purpose of the system was to 'hel[p] the actor to express what the author wished to say' (Stanislavski and Rumyantsev 8). Both presuppositions have underlined the training offered to opera singers throughout the twentieth century, even within programmes that include courses on acting and movement (the timetables of such programmes at the Royal Academy of Music, the ENO Studio, or the Guildhall School of Music and Drama are paradigmatic of the approach).

This 'separated-ness' is evident even in several recent opera productions by companies the work of which is imbued in highly developed systems of actor training, and should be seen as exceptional in their scope and aspirations rather than as part of the mainstream approach to staging opera. For example, in Wooster Group's *La Didone* (NYC, 2008) actors embody the characters through a highly stylised

movement vocabulary, but at the same time they are muted as the songs are sung by singers sitting in the corner where the orchestra is situated.[30] In Complicité's *A Dog's Heart* (Amsterdam, 2010) the theatricality of the movement is reduced to the hired puppeteers of the Blind Summit company who operate the puppet of the dog, while its sounds are heard through megaphones.[31] This tendency to separate in order to later integrate reaches its limits with Karikis' *Xenon: An Exploded Opera* (London, 2010), where all operatic elements (movement, acting, voicing, design, instrumental music) were initially separated and presented in different festivals, and in the final production they were presented on stage in a collage-type manner.[32] These productions are reminiscent of earlier experimentations by world-leading avant-gardists, such as choreographers Pina Bausch and Trisha Brown and director Peter Brook. In her rendition of *Orpheus and Eurydice* (Paris, 1975), Bausch tackled the problem of the moving/choreographed singer by introducing a pair of dancers expressing through her choreography what the singers of the protagonist parts communicated through song.[33] In 1981, Brook presented in Paris the first version of his *Tragédie de Carmen*, a reworking of Bizet's opera which relied heavily on the performers' 'stark, fluent, exquisitely composed movement' (Rich qtd. in Williams 352) and reduced the orchestra to fourteen instrumentalists who played behind the wings.[34] Trisha Brown has been experimenting with opera over the last couple of decades, but, as is obvious in her production of *L'Orfeo* (Belgium, 1998), the dancers are trained separately and, ultimately, segments of their movement sequences (mostly gestures) are given to the

[30] See 'The Wooster Group: *La Didone*' in list of works for a characteristic clip from the performance.
[31] See also 'A Dog's Heart' in list of works.
[32] See also Karikis, '*Xenon*' in list of works.
[33] See the articles by Boccadoro and Sulcas, as well as the video extract 'Pina Bausch: Overture to *Orpheus & Eurydice*' in list of works.
[34] See Williams for a rehearsal logbook and reviews of the production, and Brook, *Carmen* for a filmed version.

singers, or the chorus of dancers accompany the action in modern choreography.[35] While indebted to these radical approaches to opera, EVDC distances itself from Stanislavski's and his followers' succumbing to the authority of the writer/composer and instead has created a complete *training* system where voice, acting and dance are constantly present in an integrated manner by the *same* performer.

In order to further contextualize IPP within Western voice practices, it is imperative to acknowledge that its origins can be also associated with the innovative approaches to voice that have co-existed with traditional conservatory training over the last thirty years. The major 'revolution' of the 1970s in the field, according to Linklater, came through the 'human growth movement' (10), which has significantly influenced the work of Berry, Lessac, Linklater, and Rodenburg—as is apparent in their applications of releasing techniques and the psychosomatic nature of their exercises. This movement continues to influence Western voice pedagogy and, nowadays, borrows from such techniques as Yoga, Tai Chi, Aikido, or Suzuki's methods, or such Western systems as Alexander technique, Feldenkrais' 'Awareness Through Movement,' Body Mind Centering, Rolfing, or Bloch's Alba Emoting, in order to achieve integration of body, mind, and the emotional/psychological aspects of the self.[36] IPP is decisively connected to these understandings of performance and the performer's self. As will be explained in detail in the section focusing on the company's training practices, the consciousness, the body and the voice of the performer are trained as an integrated whole. EVDC training mostly draws from yogic sequences and principles backed by scientific research into physiology, acoustics and neuroscience, in a manner perhaps similar to Alexander's and ATM's holistic-yet-not-

[35] See 'Claudio Monteverdi - *L'Orfeo*' in list of works (video excerpt).
[36] For a concise critique of these methods, refer to Corrigan.

spiritual approaches and inspired by traditional, anatomically informed, *bel canto* pedagogy. However, in order to get a finer understanding of the way IPP is situated in the matrix of current body-mind practices, it is useful to compare Bryon's basic premises with some of the principles of the innovative approaches as summarized by the editors of the latest collective volume on the subject, *Breath in Action*:

> Western Cartesian-formulated methodologies clearly make a distinction between body and mind as separate entities. By way of a challenge to this, many pedagogical techniques attempt to foster stronger links between breath, the individual and their physical presence. Eastern thought, however, already assumes that breath contributes profoundly to the interconnection of body and mind and aims to make ever more explicit the breath's role in enabling higher states of mindful presence for the performer. (Boston and Cook 69)

What distinguishes Bryon's work from this common thread holding together many of the current pedagogical practices is that there are no generalised statements about 'Eastern thought,' as if there existed one generalised East and the entirety of its performance or pedagogy-related practices formed an indistinguishable entity (see also Hodge, *Actor Training* xx-xxi, or Barba and Savarese 19-20). The aspects of her training that have been developed under the influence of non-European or North American pedagogies are based on specific, historically and theoretically contextualised traditions, namely Yin Yoga and Stapleton's AsIs yoga. In addition she draws on her own certification as a yoga instructor and aromatherapist and not on some generalised, and, inevitably, politically questionable, notion of the East. Moreover, she is deeply aware that on the theoretical level the Cartesian dichotomy has been surpassed and is considered outdated even by Western philosophers, and, therefore, she draws inspiration and stable theorisation from fresh conceptual perspectives, such as the latest formulations of Nicolescu's transdisciplinarity.

A careful perusal of the recent publications in the area of acting pedagogy for singers further reveals the true purview of IPP and its aspirations. Daniel Helfgot and William Beeman, while demonstrating an acute understanding of the dismissal of the operatic actor as the author of the performance meaning and suggesting a development of the performer's theatrical skills, take the score as their definite starting point and consider it the performer's obligation to 'accept the premise that the composer knows what he or she wants dramatically when composing the score and always sees it as a way to shape the text—literally as well as a musical work' (41). Also, Raymond Warren, in his *Opera Workshop* (1995), although devising a guide to interpretation for singers, does not provide them with systematised training and performing techniques, and his discourse still operates within Stanislavski's acceptance of the composer as the *Auteur*: 'drama is primarily articulated by the music' (203). In their detailed method towards *Acting the Song* (2008), Tracey Moore and Allison Bergman repeatedly encourage the trainee to validate the authority of the composer and in their study of the entirety of elements that co-create the singer's performance their suggestion is indicative: 'First, let's examine each element separately' (Moore and Bergman 1). Integration is left, at least in an ideal working environment, for the rehearsal (Moore and Bergman 250). Similarly, Mark Ross Clark, in his *Singing, Acting, and Movement in Opera* (2002), even though researching into such techniques as Alexander, T'ai Chi and Suzuki and claiming a 'positive and nonjudgmental' (xii) environment, locates the emotions superficially on the facial expression of the singer (17-23) and equates movement with character gestures and historical etiquette. Furthermore, he distinguishes between preparation and integration on the premise that: '*Once we understand the parts, we can begin to integrate them into the whole*' (Clark 40; emphasis in the original). In the same line of

thought Thomas de Mallet Burgess and Nicholas Skilbeck, in their *Singing and Acting Handbook* (2000), while admitting they do not touch on dance and choreography, begin their analysis of the gap they want to fill in the literature of acting and singing with an answer to the following question: 'What specific performance disciplines can I isolate and strengthen to achieve this integration [of acting and singing]?' (3). Their use of language while describing exercises that address different performance needs separately is revelatory of their understanding of the singing/acting performative act. The performer is practicing distinct disciplines and has to manage 'this task of co-ordination' (de Mallet Burgess and Skilbeck 14) and achieve a 'synthesis' of music and drama (16), through 'training in many disciplines' (de Mallet Burgess and Skilbeck 186). The 'triple threat' of musical theatre, the performer who is equally trained/adept in acting, dancing and singing, differs from Bryon's transdisciplinary performer not only in terms of vocal style. Musical theatre performers *could* be integrated in Bryon's terms. However, for the most part, canonical texts present and train them by means of synthesis and disciplinary 'additionality,' not with the educational logic of one core set of principles.

My intention here is not to dismiss tested, thoroughly researched and widely used methodologies. The purpose of this summary of the current discourse, as it appears in canonical texts, is to demonstrate the crucial shift effected by IPP. The custodian of meaning is no longer the writer or composer who scored the vocal and spoken lines, but the performer in possession of the actual vocal body. IPP training is never postponing integration of separated elements for a later stage; on the contrary, integration is practiced at all times. Therefore, there is no need for a subsequent synthesis, re-integration or co-ordination, which would otherwise be attempted in the process of rehearsals, since it does not normally form part of the *training* of operatic

singers. IPP is not an attempt to reconcile separate disciplines, but envisages a new level of Performativity (similar to Nicolescu's level of Reality) where vocal dance is the valid included middle, which does not contradict *bel canto* and/or somatic pedagogies. In Bryon's words: 'Because we work from a philosophy that everything is part of an active aesthetic, nothing depicts or represents[;] rather everything is framed and activated as a performative agent and is held to that responsibility and ability to respond to a chosen and agreed event' ('Presence' n.pag.)

IPP TRAINING

In this second part of the chapter, I will investigate more precisely the workings of the transdisciplinary grain in practice, therefore attempting to answer such questions as 'How can one unite *bel canto* voice production and unlimited movement?' or 'How does one achieve this performative unity?'. In other words, my aim here is to showcase how the theoretical frameworks of transdisciplinarity transform into practical applications through the vocal dancer's training and the ways in which *bel canto* aesthetics and pedagogical concepts are rethought in the light of IPP. In order for my explications of the exercises to be made clearer, I will first offer an overview of some of the yogic ideas and understandings of physiology that inform the company's training.

Transdisciplinarity, Tradition and Yoga

'[W]hile recognizing the fundamental differences
between Science and Tradition,
we see them as complementary
rather than in contradiction'
('Venice Declaration' n.pag.; Nicolescu Transdisciplinarity *258).*

As I have demonstrated, the theory of transdisciplinarity, with its acceptance and promulgation of multiple levels of reality as well as of perception, does not deny

flows of information or consciousness found in esoteric traditions. It is evident in the writings of Nicolescu, Morin and Welter, that scientific approaches, as formulated in post-Enlightenment Europe, and traditional approaches interconnect in the zone of non-resistance situated in the meeting point between the transdisciplinary Object and the transdisciplinary Subject. Therefore, remarkable analogies can be traced in the reconsiderations of our relation to reality by these thinkers and such esoteric traditions as yoga. However, even though '*opening* and *tolerance*' (Nicolescu, *Manifesto* 151; emphases in the original) are two of the fundamental characteristics of the transdisciplinary attitude, Camus and Nicolescu draw the fine line between the vaguely scientific, quasi-gnostic methodologies of the New Age and transdisciplinarity, by highlighting the importance of a third fundamental: rigour.

> Transdisciplinarity is a new initiatory approach which integrates the foundations of ancient esoteric traditions and contemporary science, updating their language, a visionary and operational approach which touches the very heart of the most open awakened consciences and which traces rigorous lines for action. By introducing rigour to the heart of gnosis, it is foreign to the abuses or ravings of the New Age. By creating bridges between exact sciences and human sciences, between Science and Tradition, between scientific thinking and symbolic thinking, between knowledge and being, Transdisciplinarity constantly tends towards the unity of knowledge through the necessary route of self-knowledge. (Camus and Nicolescu 113-14; translated in Welter 188)

It is precisely in this spirit that Bryon works; from the perspective of the included middle between (AsIs and Yin) Yoga and anatomical understandings of the performer's vocal body, in order to explore the performative potentiality of the transdisciplinary grain.

Yoga in Sanskrit means the practice of 'yoking,' of 'binding together,' and 'refers to the bringing together or balancing of two opposing forces' (Mithoeffer 4). The cosmology, theory and practice of yoga are not singular, and 'encompas[s] any

ascetic, meditational, or psychophysiological technique which achieves a binding, uniting, or bringing together of the bodymind' (Zarrilli, *Psychophysical* 65). What should be taken into account, from a transdisciplinary perspective, is Flood's assertion that yoga 'is a discipline, or range of disciplines, constructed to facilitate the transformation of consciousness' (94). Yogic practices are then 'inquiry driven,' to use Montuori's terminology, and there is the possibility of considering yoga as one or multiple disciplines at once, as suggested by the use of the coordinate conjunction 'or' in the last quote.

In the yogic worldview, creation is constituted by seven spheres: the three spheres of the spiritual creation, the three spheres of the material creation, and a fourth one being the connecting link. These spheres are known as *Lokas* or *Swargas* (Yukteswar 12). However, according to the principles of *advaita*, the non-dualistic philosophy, the universe was originally one, what is believed to have been a cosmic egg, or *Brahmanda*. The person that is not in a state of awareness of the unity of all creation lives in an illusion, or *maya*, which results in suffering derived from this feeling of separated-ness. This suffering is known as *duhkha* and the process of recognising and accepting unity can lead to a reunification with all aspects of the cosmos, a state known as *ananda*, or bliss (see Stapleton 40; Shuddha). As a consequence, the ultimate purpose of yoga is a movement beyond disintegration and towards unity of spiritual and material aspects of the world—to use Venkata Raju's words: 'The Integral vision of Indian philosophy envisages man conceiving life as one whole, *inseparable* in parts' (71; emphasis added).

Work towards unification inevitably starts from one's own physical body, the *anna-maya-kosha*, which is the '"home base" for other, subtler, layers of the self' (Stapleton 40). The material body has seven energy centres or vital places, known as

chakras, the word translating as 'wheels.' Of major importance is the flow of energy (*prana*) effected by *nadis* ('carriers of energy') from one point of intersection between the chakras to the next (Atreya 56). The seven chakras are located in the spine and the brain, with the first in the bottom of the sacral area and the seventh on the top of the cranium, and their function is to absorb and re-distribute *prana*, our life-force energy. De Michelis, in her study of modern yoga, considers Vivekananda's publication of *Raja Yoga* in 1896 as the basis of Modern Yoga, where two distinct models of yogic practice were established, the *Prana* model and the *Samadhi* model:

> [The *Prana* Model] draws more heavily from hathayogic teachings, proposes a cosmology in which *prana* (as understood by Vivekananda) plays a central part, describes soteriological aims and methods in terms of power and control over 'gross' and subtle,' 'internal' and 'external' aspects of the cosmos, and predicates the achievement of freedom or liberation by way of an 'accumulation' or 'concentration' of *prana* ... [In] the *Samadhi* Model … 'mind' plays a central role … Here Vivekananda construes yoga in terms of the mind undertaking a proprioceptive journey back to the "source of intelligence" through various levels of meditative practice. (De Michelis 151-53)

Both yogic practices from which Bryon mainly draws, or at least the two that are most present in the rehearsal room, Mithoeffer's Yin yoga teachings and Stapleton's Self-awakening yoga exercises, are not manifestly interested in the soteriological aspects of the *Prana* model and use the proprioceptive journey of the *Samadhi* model to work with *prana*.

Biff Mithoeffer, Yin yoga teacher and Bryon's close collaborator, draws equally from the concepts of *chakras* and meridians. Motoyama has established the connection between the Indian, originally tantric, system of *chakras* and the Taoist perspective on the body (Motoyama, *Awakening*).[37] *Qi* ('life force'), in the Taoist

[37] Motoyama is used by Mithoeffer in his presentation of his work. Another insight into the connections between chakras and meridians can be gained through Brennan's *Hands of Light*.

view of cosmos, has similar importance and functions as *prana*. *Qi* is circulating in the universe and to all parts of the body through a complex system of meridians (each one of which affects different body parts, and, therefore, functions of the body, the breath and the consciousness), but it can become blocked or stagnated. Mindful meditation targeted at specific body postures can un-block and help the free-flowing recirculation of *Qi* through the body (Mithoeffer 8-18). Jahnke discusses the three 'focal points' that are of paramount importance in re-energising the unobstructed flow of *Qi*: 'Adjust and regulate the body posture or movement. Adjust and regulate the breath. Adjust and regulate consciousness' (Jahnke, *Promise* 32, and *Healer Within*). Mithoeffer bases his Yin Yoga in an equivalent logic: the body and mind can only become reconnected consciously to the breath. So, in all Yin yoga postures suggested, the practitioner first assumes the posture and, then, staying in the moment, brings their mind to the breath and the sensations of the body in the posture. If one manages to quieten the mind and simply be aware of the fact of breathing and the bodily posture, breath, mind and physical body will work together, and the body will gradually deepen in the posture and the breath will lengthen naturally.

In parallel to these practices, Don Stapleton, the teacher under whom Bryon received her certification, roots each session of his self-awakening yoga in the AsIs principle: 'Awareness of Sensation through Internal Scanning' (Stapleton 46). This is in many ways reminiscent of what Welter, one of the theorists of transdisciplinarity, calls 'direct self-knowledge by observation of oneself' (183). All Stapleton's explorations start with the practitioner observing the state of their body and breath and consciously drawing the attention of the mind to their interconnection only. Conscious observation of the breath, the physical body and of emotions/sensations then allows the honed interaction of body and awareness in each *asana* ('posture') of the practice.

Delving into these yogic explorations, Bryon employs reconnection of the physical body and consciousness in a state of awareness as the cornerstone of vocal dance—and, in the following sections, I will analyse further how this principle is practiced through specific training sequences.

The Practice of Mindfulness: Doing the Doing of the Doing

'Breathing in, I know that I'm breathing in.
Breathing out, I know that I'm breathing out'
(Thic Nhat Hanh, qtd. in Mithoeffer 72).

THREE-PART BREATH: The three-part breath is a technique consistently used in EVDC training sessions. In reality, this is the foundation of the entirety of IPP activities and sequences and the physiological and theoretical premises of the work are neatly encapsulated in this, seemingly simple, exercise. According to my experience as an IPP trainee, the three-part breath is the concrete translation of Nicolescu's understanding of the included middle into the field of performer training. Therefore, I will dedicate relatively more space to the analysis of this exercise than to subsequent ones. This will then inform all aspects of my discourse on IPP.

The most frequently practiced version of the exercise is as follows:

> Find a comfortable way of lying on the floor. Bringing your knees up and the soles of your feet closer to your centre, as well as connecting more to the inside of the legs, may be helpful in stimulating awareness to the workings of the breath. Exhale completely in preparation (perhaps a continuous, serpent-mimicking 'sh' sound will help). Now allow the pelvic girdle to release and this will automatically cause the intake (as the atmospheric air rapidly inhabits all 'empty' spaces). In this first part of the intake, the air fills the pelvic region as low as possible, even lower than the belly button. Then, release the area around the lower ribcage; this is the second phase of the intake. Finally, allow the sternum to lift and the air fills this area too. While exhaling, allow the released/expanded areas to deflate/retract in the same order: first slightly contract the perineum, then the intercostals and finally the sternum. In other words, a complete breathing cycle is: Intake 1-perineum, 2-intercostals, 3-sternum; Exhale 1-perineum, 2-intercostals, 3-sternum.

> The air travels vertically (down and up) the body, and not horizontally (out and in). The abdominals, unlike traditional *bel canto*, are engaged to the minimum in the process, as any engagement more than the necessary for core support will cause glitches in the sound when vocal dancing. Remember that the intake and voicing happen as a symptom of the movement; you do not force air in and out, but create space inside the body for the air to come in and then 'shrink' this space and the air is sent out as a consequence. In the intake, release the jaw and the tongue forward inside the mouth, so that the tip rests behind the lower teeth, and while voicing first allow the breath to fill in the area above the alveolar ridge and then allow the sound to happen, always maintaining the direction of the breath in this area. Witness how you go about the simple task of breathing in this way. Break through your judgments and constructed ways of approaching the task and stay connected to the breath only.
>
> At first it was impossible to think of all this as one task. The new way of breathing, the instructions, the pressure of the audition were generating thoughts and strong emotions. Experience related that, in fact, once the mechanics are understood and embodied, this is all one thing: breathing from awareness. I was not happy at all with my grasp of the task. But isn't 'grasping it' or 'being satisfied' another story that I, as an auditionee, create about myself? How can one sing and dance and *think* about singing and dancing at the same time? It's too much noise. (Personal Notes, EVDC audition, 5 Dec. 2007)

The technique seems simple, but its physiological and theoretical ramifications are profound. It is inspired by the yogic practice of *ujayi* breath. In this breathing technique, one completely exhales in preparation, and, after inhaling deeply down the pelvis, produces a relaxed, long and sustained out-breath connected to the pelvic region. During the phase of exhalation there is a flowing sounding of the breath inside the cranial sinuses, thus *ujayi*, known as the 'ocean-sounding breath' (Desai; Satchidananda), connects the entire spine to the top of the head. Three-part breath also resembles the Feldenkrais ATM lesson known as 'three-ring breath' (Cave). However, there are crucial changes. While the Yogic breathing cycle is 'Intake: perineum, ribcage, sternum / Exhale: sternum, ribcage, perineum' (see for example Stapleton 202, 248) and the Feldenkrais approach is 'Intake: Sternum, Ribcage, Perineum / Exhale: Perineum, Ribcage, Sternum,' the IPP three-part breath formula is 'Intake: Perineum, Ribcage, Sternum / Exhale: Perineum, Ribcage, Sternum.' The

necessity to always start by engaging the perineum stems from the anatomical idiosyncrasy of vocal dance; one should avoid the abdominal muscles or the external, habitually more used muscles, and directly train only one core set of muscles, the locus of the IPP transdisciplinary grain, the iliopsoas (Appendix, 'Iliopsoas Muscle' 334).

This is the combination of two muscles, the psoas major and the iliacus. Psoas originates at the lowest thoracic vertebra (T12), where the posterior part of the diaphragmatic dome also attaches, and runs down all five lumbar vertebrae. On the inside of the leg, it connects at the femur (thigh bone) with the iliacus muscle, which starts from the inner surface of the iliac bone. The iliopsoas is a hip flexor, therefore controls walking and sitting, and is also activated in our 'fight or flight response' moments by contracting (tensing) (Bryon, 'Active Aesthetic'; Green and O'Brian 9-10; Jacocks 68-71; Kapit and Elson 37-39; Mithoeffer 91-94; Olsen and McHose 88; Torres et al.; Tufnell and Crickmay 36-37). By releasing the perineum during the in-breath and contracting the pubic bone first on the out-breath, IPP manages to erase unnecessary tensions in superficial muscles, which, by consuming more oxygen, would make it impossible to sing and dance at the same time. Also, engaging superfluous muscles, for example those of the shoulders or the abdominals, would affect the quality of the sound, by filtering out the upper harmonics indispensable to *bel canto* voicing. This is why the iliopsoas can be seen as the included middle of the two as yet separate disciplines of classical singing and dance. The immobility caused by the constant downward pressure of the *bel canto appoggio* makes moving and singing incompatible. Similarly, the 'strong core' (engaged abdominals) of ballet or modern dance does not permit the full contribution of harmonics to the voiced sound and, thus, impoverishes the *chiaroscuro* tone. However, isolating the iliopsoas from

other muscle groups allows fully-sounding vocalism to be integrated with unlimited movement, because this is a muscle that simultaneously links the diaphragm with the major movements of sitting, standing and walking.

In IPP training, the legs and arms are trained so that they support the unobstructed operation of three-part breath. As evident in the previously quoted logbook entry, IPP highlights the inside of the legs. The legs rotate backwards and the tailbone relaxes towards the floor. This movement opens the creases of the hips, where the iliopsoas attaches, and allows the deepest release of the perineum. This is facilitated by an engagement of the inside of the leg, which Bryon calls 'plotting the path' from the big toe to the inside of the shins, the thighs and the hips.[38] This secures the connection to the psoas and allows for the front, the back and the sides of the torso to lengthen equally out of the pelvic girdle. In IPP, this use of the completely lengthened inner muscles of the torso is called 'the long body.' The liberated three-part breath and the efficient use of the legs and torso create the possibility of any potential movement to come from the centre of the 'vocal body. In a similar fashion, the inside of the arms is crucial. IPP opts for the connection from the fifth finger to the inside of the scapulae in standing or from the point between the thumb and the second fingers to the armpits in downward or reverse movements (like the yogic table and downward dog, or handstands and cartwheels). This way the scapulae rest downwards without the thorax protruding to the front and this allows a degree of flexibility and independence between the clavicles, the jaw and the tongue. In other

[38] A similar observation, albeit not technical or anatomically informed, was made by Stanislavski in his Opera Studio. One of his trainees relates: 'As we walked about we had to feel our toes and especially the springiness of the big toe as our weight shifted from one step to the next. This gave us a certain plasticity, a fluency, a *legato* of movement as musicians call it' (Stanislavski and Rumyantsev 65). Even as early as Stanislavski's work, the connection to the big toe was fundamental for the achievement of musical and physical continuity, the ability of the melody to be sustained and never disconnected.

words, the clavicles and the entire torso can move without causing tensions in the jaw or compromising the quality of voiced out-breath and articulation.

Starting from the Resting Pose on the floor helps isolate and relax the iliopsoas. The iliopsoas tenses whenever our physical body senses it needs protection against danger. Everyday stress and anxiety can lead to a chronic tension that makes the iliopsoas less responsive and efficient. As Mithoeffer observes: 'Because of our hectic lifestyles and the high level of stress in modern life, it is very important to take the time to bring attention to this area, letting our body know that we are safe and it's all right to relax' (38). Moreover, this physiological fact is related to the tantric cosmology of *chakras*. The coccygeal plexus and perineum are the area of the first *chakra*, the *Muladhara*. This is where, according to the yogic worldview, the primordial serpent of energy, also known as *kundalini*, is asleep. Through practice, it can be awakened, enabling the flow of energy through all *chakras*. (Stapleton 17; Shuddha). *Muladhara* is also the centre of survival and procreation and the source of vitality, strength and well-being for the physical body. This first *chakra* is focused on survival and reproduction, and, when energised, generates a feeling of grounding and stability, of belonging, on earth and in our bodies (see also Bryon, 'Yoga and the Voice' n.pag.; Mithoeffer 21). In a sense, by centering the IPP grain on the physiological and energetic attributes of the iliopsoas and the perineum, EVDC practices manage to transcend the disciplines of *bel canto* and dance, and simultaneously create a 'safe' environment where this transcendence can be attempted.

Essential to this safe, encouraging atmosphere in the rehearsals and the training is the fact that Bryon distinguishes between focus and awareness and categorically opts for the latter. In the first training session, she demonstrated the difference by

asking all trainees to focus on the big toe of their left foot. Immediately tensions were created in muscles of the face and neck and the eyes seemed to 'look inside,' to solely focus on the perception of the toe. Then, Bryon asked us to be aware of our big toe. The difference is that focus is exclusive and creates tensions, while awareness is inclusive and is merely an observation without any judgement or habitual reactions attached to it (Personal Notes, 7 Jan. 2008). Awareness, in Bryon's understanding, follows the logic of 'isn't that interesting?' If, in the previous example, one's big toe felt numb, focus would probably result in an inner monologue similar to the following: 'I can't feel my toe. How can I then be focused on it? Am I supposed to do better than this? If I do not sense my toe, how can I understand what Experience wants to say?'—and related thoughts. The inner monologue of awareness is simply: 'My big toe is numb. Isn't this interesting?' The repercussions of this distinction are that in every task one can be present only if aware of the doing of the task, and not by thinking about it or approaching it from a habitual (thus past) sense of reaction/response. All one has to do in IPP is bring this awareness to three-part breath, and, for the aforementioned reasons, movement and voicing will happen as a symptom. These are, however, results, products, and in an integrated training what is important is the process.

To scrutinise the principle from another perspective, if, while executing vocal dance, one *focuses* on the result of dancing/singing, the protective iliopsoas will tense and, consequently, *bel canto* voicing and movement will be compromised, or even impossible. IPP is a practice of awareness, of doing only 'the doing of the doing,' to use the company's terminology. This awareness is targeted at the three-part breath, and if lost or hindered at any point, 'every breath is a chance to get back into center' (Bryon qtd. in Savell n.pag.).

Of course, changes need to happen through IPP training. But the main one is from the 'focused' disciplinary training to the 'awareness' necessary for a transdisciplinary approach. To showcase this, during our second training session Bryon invited us next to the piano and asked us to sing a scale. After the first couple of notes, she interrupted the exercise and asked us to become aware of our approach. What became instantly obvious was that the trainees who were mainly trained in classical singing assumed the 'noble' posture and focused on producing a sound they were familiar with, whereas trainees with movement background either became shy or tried to 'free' the voice by moving (Personal Notes, 9 Jan. 2010). In order to release the iliopsoas and train towards the significant bodily and vocal demands of EVDC, one needs to acknowledge the ways in which one has been conditioned through disciplinary knowledge and bring one's awareness to the new level of reality (hence, the inclusive *bel canto*/dance pedagogy). This is not an easy task as, in Nicolescu's words, '[h]abitual thought is very talkative; it incessantly tells us what is true and what is false and perpetually fabricates images' (*Manifesto* 69). In order to 'drop the filters' the mind is used to set between the Subject and Reality, to 'let go of the stories we create about ourselves and our lives' (Mithoeffer 71), awareness of the factual, accessible level of physicality is the most effective way. Stapleton names this as 'witness consciousness' (41-43) and Welter as 'perceptive awareness' (188); this is the ability to become absorbed in the task whilst maintaining an exact awareness of the body-self in the *act* of doing the task. This allows one to work with one's kinesthetic sense or proprioception, the understanding of oneself from the inside, the internal consciousness of the shifts in weight or repositioning of all body parts in response to movement (Bogart and Landau 42-43; Feldenkrais; Halprin 31-34; Stapleton 44; Worth and Poynor 54-55 and 148-58). The basic principle at work here

is that one starts the practice by observing, acknowledging and silencing the habitual response of judging and re-adjusting. Acute observation of the pure kinesthetic level gives the brain the opportunity to make its natural adjustments without interference, in an attempt to (re)establish balancing and effectiveness. To put it in other terms, awareness instigates a process of transformation towards greater physical ability—and, in the case of IPP, through the iliopsoas connection, vocal ability as well.

All the above may seem a wealth of information that is quite overwhelming, as apparent in my initial reaction to IPP training in the first logbook entry examined in this section. In my experience of the training sessions, this is only the necessary context for IPP. All one practises, once the vocal body stamina is built and the isolated engagement of the iliopsoas is achieved, is breathing in a three-part way. All vocal choreographies are then symptoms of the 'doing of the doing' and, by no means, the focus of the practice. Stanislavski, one of Bryon's major influences, in his work with opera singers advocated that '[a]nother most important point is your focus, the object on which your attention is fixed … The fixed point will define all that you do in the half dozen small units into which you have broken your actions' (Stanislavski 93). In a line of thinking following that of Stanislavski's, Bryon asserts that the performer needs an anchor, a stable foundation from which all on-stage actions spring forth. However, the shift in mentality, the replacement of focus with awareness, is crucial; the IPP performer is never multi-tasking or breaking any action into smaller goals. In other words, disintegration or any application of multidisciplinarity never precedes integration; rather, all practices stem from the fundamental place of conscious three-part breath. This is what permits Bryon to appropriate the language of the theorists of transdisciplinarity and declare that '[o]ur

way is *complex* but not *complicated'* ('Active Aesthetic' 144; emphasis in the original).

ROLL: A quick exercise that is an indispensable constituent of the warm-ups before EVDC training sessions is the 'Perineal Roll.' For this exercise, the trainee sits comfortably on the floor, with the knees up and the feet on the floor. The first task is, as per usual, the release of the pelvic girdle and the connection to the three-part breath, through the 'plotting of the path' through the inside of the legs. Once the mechanics of the breath are established, the trainee allows the spine to unfold towards the floor and, then, comes back to sitting. Gradually this movement builds into a backward roll. The awareness of the three-part breath also gradually builds into a sounding 'zzz' or 'vvv' sound. The final step is for the trainee to allow the continuous movement and voicing to bring them up to standing, by using the connection of the inner side of the legs, and then back to rolling down the floor, with all movement/sound initiating from the perineum.[39] The reasoning behind the roll is intricate. From the point of view of physicality, the release of the iliacus and psoas set of muscles, originally attained while in the Resting Pose, has to be maintained in all transitions from complete relaxation on the floor to sitting and standing. Therefore, the roll must rely on a targeted use of the deeper connective tissue between the joints and the bones (compressive restriction) rather than an engagement of muscles (tensile restriction). Any muscular tension will be heard as a discontinuation in the voiced consonants—and, as explained in the section on the aesthetics of *bel canto*, the same result will occur by skipping any part of the spine either when rolling back or while unfolding up to standing. As for the voiced sound, 'zzz' or 'vvv,' by necessitating a

[39] An extensive discussion of the technical demands of the exercise can be found in the email exchanges of the 2 and 3 March 2008, on the company's Yahoo site.

strong breath support as well as by inducing vibratory movements in the resonators of the front sinuses, almost automatically 'stimulat[e] the nervous system' (Stapleton 263). In addition, Bryon's use of the continued, non-interrupted voicing, and her imagining of the sound as 'going forward' until the breath is exhausted, are almost identical to Pavarotti's paralleling of the sustained *legato* breath and sounding to the take-off sound of a jet, a sound that keeps being propelled forward with no acoustical hiatus ('How to Sing'). In other words, the Roll is another practical demonstration of the ways in which a traditional operatic concept is transformed through the lens of EVDC in order to serve the transdisciplinary needs of IPP training.

SOUNDING SUN SALUTATION: In every rehearsal/training session, versions of the Sun Salute are included. This is a well-documented sequence of *asanas*, widely employed in actor training (Appendix, '*Asanas*' 335). Through conscious awareness of the alteration between intake and exhalation, the cyclical repetition of postures cultivates coordination of the bodymind and flexibility of the muscles. However, practising through three-part breath and in conscious balancing of the inner legs, iliopsoas and the entire 'long body,' the IPP trainee works more effectively with their anti-gravity muscles (the short muscles that control the movements of the spinal column). Also, by allowing the head to move independently of the shoulders, the arms independently of the torso, and the legs independently of the spine, the breathing ability of the trainee is not affected and the entire breath body achieves a significant capacity for uninhibited movement. Although several versions of the Sun Salute are used in the practice, I will include here only one possible version, which showcases the all-encompassing character of the IPP grain.

> 1. Start in the Mountain Pose: feet parallel, hands in prayer position, looking to the front. Find your three-part breath and feel that in standing, the pelvis is your centre of gravity. A sensation of 'opening

your buttocks like a book' may be helpful in finding the lowest parts of your breath and to release the lower back. Intake and exhale in preparation. Be conscious of any feelings or thoughts. Do not judge. Let go of the stories you create about your self by using the logic of 'isn't this interesting?' Be aware only of the connection of your body and mind through breath. Open this awareness to the room and your fellow trainees.

2. While intaking, bring the arms up to the sides and above your head. Extend the back of the neck and feel how the shoulders are free, resting on the scapulae. While moving the arms to the sides and up, be aware of the connection between the fifth finger of each hand and the respective shoulder. Also, elongate equally through both sides.

3. Exhale completely, voicing a continuous 'vvvv' or 'rrrrrr' sound, and bend the entire spine down, hanging from the waist. The head is relaxed and the sitz bones are pointing towards the ceiling.

4. Inhale and move to flat back. You can play with 'mmmm' or 'prrrrr' sounds to relax the neck and jaw.

5. Exhale and return to the forward bend.

6. Allow the intake to happen and send both legs back and, while maintaining strong elbows and arms, go to Plank, the entire body being horizontal. Suspend the breath, feel that even though no voicing is happening, the air is not held in but is buoyant and alive. Still in buoyant suspension, bend the elbows and bring your body closer to the floor. Make sure the head/jaw/shoulder freedom is not compromised.

7. Intake and, sliding your chest and chin upwards, rest your legs on the floor and extend the upper body while being supported by the arms (Cobra or Upward Dog *asana*). Do not sink into the shoulders. Hum or voice a 'zzzz' sound while rotating your head from side to side. Remember that all backbends include forward extensions of the body, and the reverse.

8. Exhaling completely, tuck your toes under you, press with your arms into the floor, find the connection through the big toes and the inner legs to the perineum and move to Downward Facing Dog. Here, make sure the front and the back of the body are equally expanded and that the three-part breath is still rooted in the pelvic area and moving towards the head. Chew and hum or play with the deep 'zzzz' sound.

9. Intake and come back to Plank. This time, in one exhale, and always moving from the perineum and maintaining the integrity of the arms and the legs, move from Plank to Lowered Plank, to Cobra, then, to Downward Dog and back to Plank while 'feeding forward' a 'vvvvv' sound with the breath. Once the integrity of the voiced sequence is secured, start voicing a scale, from one tone to a ninth up and coming down (for example, from middle Do singing the major

scale to High Re and back to Do). Intake in Plank, suspend, and repeat the scale a semitone higher. Continue for about a fifth up (for example, if starting in Do, up to Sol) and keep vocal dancing the Plank/Cobra/Downward Dog/Plank scales by moving down to the starting tone one semitone at a time.

10. Exhale completely, drop both knees to the floor and sit back to your ankles so that your chest is resting on your thighs and your forehead on the floor (Child's Pose). The arms rest above the head, still maintaining their integrity. While in Child's Pose, send the three-part breath into your back and find the direct interconnection between perineum and the middle of the forehead by voicing a high-pitched 'nnnn' sound in between your eyebrows, just above your nose (into the frontal sinuses). Intake several times and voice freely by deepening into the natural alignment of the head and the pelvis.

11. After a three-part intake, exhale completely and come to all-fours (Table Pose). Rotate the shoulder blades away from each other, press between the thumb and the pointer of both hands while the third finger and the elbows face to the front. Intake and, while nodding your head, voice silly sounds and sung gibberish, making sure that the back of the tongue is relaxed, the tip of the tongue released forward and the jaw not locked and tense.

12. Bring the right hand in the middle of the initial distance between your hands (midline of the body). Intake and, initiating the movement from below the belly button, send the left hand all the way up above the head. This opening to the side does not start from the sternum but from the root of the three-part breath. The eyes are facing the upper palm, and the lower arm supports by pressing into the floor. Making sure the front and the back of the body are equally open and effortlessly spread, intake and voice 'ha' several times in order to engage the pelvic girdle.[40]

13. Exhale completely and, once more initiating from the perineum, send the left arm through the space between the supporting right arm and the pelvis and rest on the left shoulder. The head rests on the floor and faces to the right. This sequence is called Threading the Needle. Finding the three-part breath, allow your head and hands to soften and voice any phrase from a vocal dance piece, for example the beginning of 'Music for a While.'

14. Exhale back to table and repeat steps 11 and 12 with the left hand providing support. Voice another musical excerpt, and check that there is always a slight contraction of the pubic bone in the exhale.

[40] It must be noted that the 'ha' sounding employed here or elsewhere in the exercises, is not the one of Hara breathing (Stapleton 112). The latter is voiced on a forceful out-breath, instigated through an inward push of the lower abdominal region and dynamically engaging the abdominal muscles. In IPP, the abdominal wall is never engaged, so that the awareness remains on the deeper iliopsoas muscles, and the direction of the breath is not in and out (horizontal movement), but down and up (vertical movement).

15. Return to table. Find the three-part breath.

16. Exhale into Downward Dog. Turn the head from side to side and voice with a relaxed jaw so that there are no glitches in the sound. Feel the space underneath your armpits opening and the space between the scapulae not squeezing but spreading open.

17. Engaging the pelvic girdle, bend your knees and jump to the front. Your feet land in between your hands and you are now in forward bend. While jumping, voice a 'ha' sound to connect to the perineum.

18. Intake and unfold the spine all the way up and allow the arms to move above the head.

19. Exhale into the original Mountain Pose. While exhaling completely, do not allow the spine to drop, but feel that the inside, long body is still buoyant and the top of the head free (the sensation of 'taking your hat off' may be helpful).

20. Repeat the entire cycle, being aware of the different levels of awareness present in the room. Do you take up too much space? Do you force your movement/voicing into your partner's vocal kinespheres? Do you avoid claiming as much space as the group expects you to? Do not judge, do not create a new story about the reasons why this happens. Starting from awareness, find the buoyant balance between the two, 'meet in the middle' with the group. (Personal Logbook, 28 Jan. 2008)

Sounding Sun Salutations increase bilateral and cross-lateral efficiency of the vocal body through a practice of continuous coordination between the upper and lower body as well as in between the two sides of the body. In addition, they have a restorative effect on the lumbar, and correspondingly the cervical curves, which tend to disappear under chronic malfunctioning because of stress and/or in the context of an increasingly sedentary lifestyle. Therefore, they are used as a comprehensive preparation towards more complicated vocal choreographies. Also, according to Stapleton, the Sun Salutation results in 'the coordination of brain-wave activity between the left and right hemispheres of the cerebral cortex … generating greater cognitive capacities' (209). In the Sounding Sun Salutations of IPP, the greater breath challenges and more varied movement sequences work towards an even more inclusive collaboration of the consciousness, the body and the voice.

Of course, the basics of this exercise can be found in the yogic principle of *pranayama*, the conscious control of breath. Through gradually longer in-breath and out-breath, *pranayama* is used to achieve maximum buoyancy, strength and flexibility in the muscles, because of an induced deeper level of oxygenation/aeration of the blood. The latter results in the concentration of less lactic acid in the muscles, thus to an amplified and more accurate sensitivity towards the actual needs of a non-tensed physical body. In other words, it is a balancing act between effort and effortlessness—which is required with even greater urgency in vocal dance.

The different versions of Sun Salute employed by several yogic paths are usually targeted at a balancing between, and effective redistribution of, the downward working of *apana prana* (≈ response to the force of gravity, rooting in the earth) and the upward working of *prana*, through the breath and the circulation of blood (Stapleton 48). The Sounding Sun Salutations of IPP follow the same principle through the double orientated buoyancy of the three-part breath towards the middle of the pelvic girdle and the chest. However, a crucial point of differentiation is the simultaneous, integrated exercise of *udana*, along with *apana prana* and *prana*. *Udana* is the energy of voice, of human sounded communication, and it creates a balance between our inner world and its communication to the outer world (see Stapleton 48). In this light, it is essential to stress that the Sounding Sun Salutations, as practiced by the group of EVDC artists, are at the same time a preparation of the individual vocal body and the creation of the ensemble. Opening one's awareness to the group and the different vocal bodies within it helps to find the necessary balance between the needs of the individual trainee and the needs of the ensemble. This balancing act is called by Bryon 'meeting in the middle' (see, for example, Savell n.pag.). Once more, the IPP grain is trained in a truly transdisciplinary way;

influenced by deep disciplinary research into *bel canto* voicing and yogic practices, the training never resorts back to disciplinary boundaries but is an integrated practice of voice/body/consciousness, of *udana*, *prana* and *apana prana*, as well as of the Subject's perception of their needs in non-resistant conjunction with the new level of Reality towards which the group is working.

VACCAJ: In the spirit of parallel individual honing of technique and ensemble making, the most crucial exercises are the five choreographed 'Vaccaj.' Nicola Vaccaj (1790-1848) was a composer and sought-after singing teacher, whose work brought him to the predominant centres of nineteenth century *bel canto*: Venice, Vienna, Paris and London. In 1833, in order to accommodate the demands of both amateur and professional singers, he published a vocal treatise, which became a cornerstone in the pedagogy of the genre. The method consists of 22 *ariettas* (short songs), based on poetry by Metastasio. The first eight *ariettas* focus on the effective performance of intervals (from semitones to octaves), cultivating the necessary *legato*, while each of the remaining lessons ensures the careful handling of important stylistic devices extensively used in the *bel canto* repertory, such as trills, mordents, *portamento* and *roulades*. In addition, each lesson is accompanied by appropriate technical recommendations and short commentary on the pronunciation of the Italian lyrics. Bryon has choreographed the first five *ariettas* and these are frequently practiced as part of EVDC training and could be seen as vocal dance *études*. In IPP, 'Vaccaj' are never practiced as purely singing exercises and the copies circulated in the training room are intentionally these of the non-annotated Peters edition and not of the wider used Ricordi edition, which includes the composer's critical comments and dissuades the student away from 'any movement of the diaphragm' (Vaccaj 10). Each IPP 'Vaccaj' sets a different set of challenges. The first, musically focusing on

sustained intervals of a second throughout the scale, works simultaneously with balances on one leg, side planks and the backward roll to standing (DVD, 'Vaccaj 1'; Appendix, 'Vaccaj 1: Personal Score' 336). The second, dealing with intervals of a third, builds the necessary muscle coordination for side extensions, leaps and handstands, while the third, the one securing *legato* intervals of a fourth, includes reverse table positions and side rolls. 'Vaccaj 4,' moving to the intervals of a fifth, incorporates more movements on the transversal plane while sitting on the floor as well as alterations between levels; and, finally, the last IPP 'Vaccaj,' investigating 'the precise pitching of the intervals of a sixth' (Vaccaj 16), cultivates the vocal breath control essential to the execution of complex foot steps and leg jumps, flexions and side balances.

'Vaccaj' are the IPP training sequence closest to the exigencies of full-length vocal dance pieces. Not only do they bring together operatic voicing and challenging movement, they also require group synchronisation and familiarity with a foreign-language text. However, as becomes evident after dedicating several sessions to the embodiment of this practical tool, the performance of 'Vaccaj' originates neither in the sound nor the bodily shapes. Everything, even the most intricate and strictly counted articulations of the legs and the arms or challenging melodic features, originate in the perineum and the interconnection between the body and the voice through three-part breath. Whilst repeating 'Vaccaj,' Bryon's main encouragement was to reconnect to our conscious awareness through breath, because the only way to allow perineal engagement was through practising the 'doing of the doing' and not focusing on movement and voicing as separate, but working through integrated awareness. Essentially, Bryon implements what Stapleton refers to when saying: 'Techniques are not a substitute for consciousness' (303).

CHAPTER CONCLUSION: A *CODETTA*

This chapter looked at the pedagogy which is closer to the scientifically supported methods employed in the majority of training courses for actors. Rooted in the Western tradition of *bel canto*, IPP on one hand adheres to the scientific attitude towards voice (as it is inspired by the latest advances in theoretical physics) as well as the holistic approaches that stemmed from it (by assimilating principles commonly found in body-mind techniques, such as yoga). At the same time, through a cultivation of the actor's physiology centred around the iliopsoas muscles, the grain of IPP has been located as a transdisciplinary one. Perhaps, Nicolescu's most important contribution is that he pronounced clearly that existing disciplines are *constructed*, even though researchers, thinkers and practitioners do not necessarily identify them as such. What is crucial to my analysis is the finding that even scientific understandings of voice and its pedagogy, as well as their application to the field of artistic practice, must be seen as un-natural, non-universal and context specific, as science evolves and disciplines are revealed as outcomes of the 'project of Enlightenment': the solid dedication to reason and the parallel idealisation of the natural and its laws.

EVDC's work in/with IPP seeks to unveil the performer as the custodian of the in-performance meaning, a meaning which is 'infinitely richer than that to which classical "rational" thought has access, based as it is (perhaps without it ever being aware) on linear causality, on mechanistic determinism' (Nicolescu, 'Brook' n.pag.). Bryon's training is a studious experimentation towards a tangible, physical locus for the transdisciplinary grain for the performer. In other words, by identifying a particular part of their anatomy, namely the perineum and iliopsoas muscles, as the place of awareness, this zone of non-resistance between classical singing, acting and

dance, IPP trainees aspire to achieve at the same time physical and vocal integration. Physical because by engaging the perineum girdle and iliopsoas, the entirety of the musculature is directly affected through the spine and the inner side of the legs. Vocal because the three-part breath, through the interconnections between the iliopsoas and the diaphragm, unites any movement of core muscles to the mechanics of breath and voicing. Also, as briefly hinted, the physio-vocal grain of IPP aims at emotional integration as well, because the perineum, our root *chakra* affected by the most primal feelings of belonging and our instinctive fight-or-flight responses, instantly triggers emotional engagement through the nerves of the parasympathetic system.

It is difficult, in an emerging genre, to stipulate the ethics underpinning its pedagogy. Certainly, the association with *bel canto* and the research into physiology and neuroscience reveals a fascination with the ethics of Enlightenment, born with Descartes and reaching a cul-de-sac with Heidegger. This is the ethics according to which the natural, the objectifiable, and scientific knowledge point towards the supremacy of the subject's intellect. However, the *bel canto* elimination of the body in the voice, the reduction to what Barthes would call 'the disincarnated, disaffected *socius*, which science is concerned with' (*Camera* 74), which came as a result of the rigorous research into human anatomy, is overcome with the participation of the entire body in the vocal body. The point of connection, the included middle that allows these not to be seen as contradictions anymore, is, according to Bryon, the mindful unification of body and mind through three-part breath. This unification guarantees that the IPP trainee *does* one thing, whereby voicing, moving and acting are symptoms, and does not *coordinate* the separate manifestations of the disciplines of voice, movement and acting. The IPP trainee *integrates* all these potentialities into actualities and does not *reorganise* distinct actualities, put together in parallel to, or in

antagonism with, each other. In a complex, but not complicated, way (see Bryon, 'Presence' n.pag.), the training of the company is not one of voice *and* dance (interdisciplinarity) *and* acting (multidisciplinarity), but an integrated approach to voice-dance-acting. It is a truly dedicated investigation into 'avoiding disintegrating habitual cognitive distortions and physical tensions' (Bryon, 'Conference' n.pag.) and into the possibilities of a transdisciplinary grain. This dual attitude, the simultaneous fascination with the scientific approach and the rigorous unpacking and criticism of its practical implications, will form the basis of my examination of the relation of the IPP grain to culture, in the cross-cultural analysis of the final chapter.

CHAPTER 3: PHONATING SORROW, TRAINING THE *SORI*

In my examination of how the voicer's physiological apparatus obtains their acculturated grain, the second 'paradigm' under analysis will be the voice training in Korean *pansori* (DVD, '*Pansori* Performance Samples').[41] Following the analysis of 'natural' and scientifically informed approaches as largely acculturated through my first case study (IPP), this chapter will now focus on a radically different pedagogical setting, where the anatomical workings of the voice are those of induced tension. This chapter will shed light on the mechanics of phonation peculiar to *pansori* through the lens of the ideology of *han*. Combining my ethnographical observations with historical, ethnomusicological, literary, geographical and religious-studies data, I will argue that the trained muscular *grain* of the *sori* is inextricably connected to the grain of *han*, which is deeply embedded in the national psyche, thus showcasing a complex nexus of cultural allegiances and embodied tradition-bearing in the process of shaping the *pansori* performer's voice.

LIVED DEFINITIONS

Over the course of its existence in the circles of academic inquiry, a plethora of terms and (re)phrasings has been recruited in the attempt to define the *pansori* genre.[42] 'Promotional' definitions such as 'the Korean theatrical genre' (C. Kim n.pag.) by the current Director of the NCKTPA, generic ones such as 'a composite art form' (Howard, *Guide* 17), or a 'musical drama' (Shim 10), or qualitative emic perspectives of the type of 'the most unique musico-dramatic tradition of Korea' (B.

[41] In romanised Korean terms, I follow the new system established by the South Korean government in 2000, as promoted in the publications by NCKTPA (as explained in the first chapter, this stands for the National Center for Korean Traditional Performing Arts). In quotes, I respect the author's spelling options, in order to facilitate cross-reference.
[42] For a discussion of issues pertinent to the definition of *pansori as* genre, see Seo.

Song 47) abound in the literature. More concrete attempts at defining *pansori* range from introductory utterances taking its narratological nucleus as their starting point (Park, 'Literature' 129), or those which oscillate between *pansori's* literary and staged life (Pihl 3), to those that put the main emphasis on its intrinsic performativity (Yong-Shik Lee, 'Introduction' 1; Um 'Musical Drama'). Thus, it comes as no surprise that, in the recent past, the '*Pansori* Genre Question' conference, held in Seoul in 1966, was unable to reach any convincing conclusion other than that '*pansori* is *pansori'* (Pihl 89; Park, 'Literature' 129).

This terminological bemusement is not a new occurrence in *pansori's* life. As attested in the relevant literature (providing evidence from the middle-eighteenth century onwards), the same linguistic liberty was employed in coining an appellation for the genre. The list of interchangeably used names includes such terms as *taryeong* ('tune,' a popular type of folk song), *jabga* ('miscellaneous songs'), *changgeukjo* ('song-drama mode') or *namdosori* ('song of the Southern provinces'), and it is only after Jeong Nosik published his seminal work, *Singing-drama in Joseon* (*Joseon Changgeuksa*, 1940), that the use of the composite *pansori* has been established as a point of general consensus. Put simply, *pan* means space and *sori* voice. However, many cross-cultural scholars, including Park, have problematised this translation and I will probe further the linguistic repercussions of both terms (see pages 140-44), once I have presented accounts of two performances I attended during my *in situ* research in Seoul, in 2009.

The literature also abounds in generalising, and a-chronic, descriptions of a 'typical' *pansori* performance.[43] Since, as explained in the introduction, this thesis

[43] As an indicatory sample, consult: Yong-Shik Lee, 'Introduction' (1-2); Shim (10-13); Pratt (56); Howard, *Guide* (83-84); Pihl (3-4); B. Song, *Music* (247-48).

attempts to shift our understanding of voicing from the level of abstract semiosis to that of embodied experience, I will deliberately round the hitch of another attempt at a generic description by beginning this chapter with the presentation of two recent performances, which will be regarded as *lived definitions*. In this way, as earlier explained, I will avoid any reductionist approach towards the description of an 'essential' *pansori* performance and will define the genre only in relation to specific, lived events. Suffice for the time being to make the necessary introductions: the *gwangdae* (≈ singer),[44] the *gosu* ('drum accompanist') playing the *soribuk*,[45] the *batang* ('an entire piece of the repertoire'), the *aniri* ('spoken passages'), the *chang* ('sung parts'), the *ballim* ('dramatic gestures'), the *chuimsae* ('cries of encouragement').[46]

Song of Heungbo

Heungboga ('Song of Heungbo') was the first full-length performance I attended, in 20 June 2009. The two-and-a-half-hour rendition of the story of Heungbo and his family's sufferings in extreme poverty due to the misbehaviour of his ill-tempered brother, Nolbo, took place in the small hall of the NCKTPA. Prior to the opening of the doors, the foyer of the luxurious, Western concert hall-like venue was crowded with a mostly middle-aged, well-dressed group of the performer's relatives,

[44] A more modern term is *sorikun*, but I will use *gwangdae* as it encompasses a broader historical spectrum and is still in use.

[45] The *soribuk*, the barrel drum used as an accompaniment to *pansori*, has its body made of wood and its sides of white leather, fixed around with a metal pin. The *gosu* sits on the ground, placing the *buk* in front of him (and the use of the pronoun is of particular importance since women have not yet been allowed to enter the ranks of the *gosu*). His left hand holds the drum and hits the left drumhead with the palm, while the right hand hits the right drumhead or the drum rim (*buktong*) with a wooden stick (*namuchae*). A photograph of Moon Soo Hyan playing the *soribuk* can be found in the 'Sarangga' video in the DVD.

[46] In Kim Kyung-Hee's words: '*chuimsae* … functions as checking device to see whether the story is being effectively transmitted' ('Theory' 68). Among the most common are: '*eolssig*u' ('excellent'), '*chotta*' ('nice'), '*ode*' ('where'), 'aha,' '*amon*' ('really'), '*chalhanda*' ('you are doing great'), '*geura*e' ('true') 'euee,' and '*geureochi*' ('perfect').

enthusiastically anticipating the event or delving into the government-sponsored printouts of the text.

Upon entering the space, the proscenium stage was nearly empty, with a simple bamboo carpet in front of a folding screen designating the performer's space. As *pansori* was traditionally performed outdoors on straw mats, the carpet can be surely seen as an attempt to preserve an element of the genre's long history within the modern performance space. Yet another attempt to reconnect was the fact that we were introduced (and I intentionally avoid the term 'initiated,' since the majority of the audience were Hyanrong's family members who had travelled to Seoul) to the story and the artists by a member of staff who gave a mini-lecture and called the *gwangdae* and the *gosu* upon the stage.

Hyanrong, in her fifties, wore a white dress (*tchok*) and socks of the same colour, and was holding a white folding fan (*buchae*) decorated with a landscape, while the *gosu* was wearing a silk costume with a jacket and the traditional Korean tall black hat tied under his chin.[47] The 'typical' structure of the event (So 132) was verified in the opening section; Hyanrong, after welcoming the audience, warmed up vocally with the execution of a *danga*, a short lyrical song.[48] Throughout the performance her relationship to the audience was, almost constantly, frontal, with direct eye contact frequently observed. It was obvious that, contrary to my expectations, her status as the centre of the attention was neither reaffirmed nor even claimed, with the drummer and the audience being of equal importance. Apart from his non-stop drum accompaniment, the drummer was pouring water for the singer

[47] The Main Hall of the Seoul Arts Center, located in near proximity to the NCKTPA, was designed in resemblance to this traditional hat.
[48] This is alternatively referred to as *heoduga* ('head song') or *mok puneun sori* ('throat-clearing song').

whilst filling the gap with internal jokes or sharp-witted repartee, and his exclamations of encouragement not only provided psychological support, but also acted as an extra, quasi-improvisatory, rhythmical pattern or voice, in constant counterpoint to the singer's vocal line.

Although I was a novice in attending a *batang* in its entirety, the parallels between and the subsequent codification of everyday Korean speech patterns were easily discernible, even in the dexterous alternations from spoken to sung parts.[49] Equally a storyteller, singer and impersonator, Hyanrong achieved deeper characterisation by shaping visual stimuli for the audience's imagination through her gestures. Moments of lamentation (*Simcheongga, Heungboga* 405-6) were presented with a falling to the knees; the elder son's claim to a wife (*Simcheongga, Heungboga* 411) found its embodiment in Hyanrong's manly walk with a protruding belly; and, nearing the finale, Nolbo's humiliation when carrying the Flower Wardrobe across a stream (*Simcheongga, Heungboga* 448-49) was the only moment when Hyanrong left the carpet, crossing in the direction of the audience.[50]

Further dramatic devices were achieved through the use of the fan. Not only did it follow its own metamorphic path as a prop, hinting at Nolbo's wife's rice scoop, the open wings of the swallow or the movements of sawing (*Simcheongga, Heungboga* 423, 427-28, 435-36), but it also helped materialise the presence of *pansori's*

[49] For an exemplary linguistic approach to the speech patterning in *pansori*, in the light of the inherent onomatopoetic features of Korean language, see Park, *Straw Mat* 205. In addition, for the application of an understanding of everyday speech patterns to voice training for actors, refer to McAllister-Viel's '*Namdaemun* Market,' which uses an example from her experience while teaching voice at the Korean National University of Arts to argue for the importance of 'cultural ear-training' (440).

[50] In Bak Rokju's version (*Simcheongga, Heungboga* 405-69), the story expands to the subsequent episodes of Nolbo's austere punishment through the opening of the unlucky gourds. However, in this performance, subsequent scenes were omitted, approximating the performance text to Kim Jeongmun's documented script (*Simcheongga, Heungboga* 245-306).

signature vocal style. When in need of deeper breath support, Hyanrong, holding the fan with both hands, pressed it downwards; when a *jireununeum* (≈ shouted and held) sound was attempted, Hyanrong often pointed with the fan, folded now, somewhere far away, as if sending her voice towards the back of the auditorium; or, she repeatedly unfolded it with elegance in dialogue with sustained tones.[51]

With regard to the vocal production, this could be, in a cross-cultural approximation, described as belted and mainly produced on the level of the larynx, employing a distinctly open mouth cavity. The sound betrayed a highly abused (from a Western viewpoint) or accordingly trained (emic perspective) glottis: the voice frequently resembled a whisper, or was considerably unstable on the higher range and husky, or seemingly uncontrolled on the lower one.[52] Some of the speaking notes were formed very frontally in a shouted manner, while the timbre and quality of the voice kept changing in accordance with the pitch and volume. In order to voice ornamentations on the lower range, Hyanrong usually moved her neck and head to affect the larynx, while her breathing was visibly high in the ribcage. Although she sounded husky and repeatedly exhibited signs of what an outsider would describe as tiredness, the audience was deeply absorbed in her performance, never remaining 'silently appreciative,' but rather creating a third, contrapuntal voice of untired *chuimsae*. In several instances throughout each song, the spectauditors expressed enthusiastic admiration, particularly following some of her lower notes or songs in the *hwimori* rhythm.[53] Amidst this warm atmosphere, the intense performance event was crowned by the bursts of laughter towards Nolbo's misfortunes as well as animated

[51] In my NCKTPA classes, *jireununeum* was one of the four basic vocal qualities taught (Personal Notes, June–July 2009).
[52] For a relevant discussion of the concept of vocal abuse, refer to McAllister-Viel's 'Cross-Cultural.'
[53] The rhythmic patterns of *pansori* will be closely examined in following section of the chapter.

rounds of applause in reverence of the singer, who thanked the audience by gracefully kneeling and touching the floor with her hands and forehead.

Simcheongga

The second performance, *Simcheongga* ('Song of Sim Cheong'), this time at the Small Hall DAL of the National Theater of Korea, presented remarkable similarities to the previous performance, as well as differences worthy of closer analysis (see also DVD, 'Sarangga'). Once more, the first impression upon entering the foyer on 27 June 2009 was an allure of formality, a sense of an imminent high-art event. The waiting middle-aged and formally dressed crowd was strikingly more multi-ethnic, the luxurious building was decorated with flowers, and the programme was a thick volume including an introduction to the genre, biographical notes on the singers as well as the Korean text of all five songs of the repertory.[54]

The performance space was a proscenium stage facing the amphitheatrically arranged stalls. The set was mainly a wooden platform, on which the drum and the *gosu's* pillow were waiting downstage left. The corners of the platform were framed by wooden pieces of railing, as if suggesting the shape of a ship. I could relate this scenographic choice, with much certainty, to the most famous scene of the story, when the heroine, Sim Cheong, is sacrificed/forced into the sea by sailors. Four thin backdrops decorated with flowers against a blue-green cyclorama dominated the background. Once more, a member of staff introduced the performance (in a more

[54] This performance was one of the nine organised under the auspices of the National *Changgeuk* Company of Korea for the year 2009. By the end of the year two performances of *Chunhyangga*, *Simcheongga*, *Heungboga*, and *Sugungga*, and one performance of *Jeokbyeokga* were presented to the audience of the National Theater of Korea, two of them in the open space between the Theater's auditoriums and the rest on the stage of the Small Hall DAL. In line with the outward-facing politics of the National Theater, the lengthy introduction to the genre in the collective programme of the season was translated in English (*2009 Pansori Season* 12-22).

interactive presentation) and the performers: Kim Mina would be singing, accompanied in the first half by the veteran Song Weongjo and, after the twenty-minute interval, by Jeong Cheolho, the latter recently nominated as a 'living treasure.'

Kim performed the four-and-a-half-hour narrative, communicating within her voice the emotional turmoil of the structurally melodramatic plot; blind Mr Sim loses his wife days after she gives birth to their daughter, Sim Cheong, and conducts the life of a beggar to make a living. Sim Cheong, embodying the Confucian cardinal principle of filial piety, goes to such lengths as sacrificing herself to guarantee that her father makes an auspicious offering to Buddha and regains his sight, only to be saved by Gods, being sent to the palace inside a rare lotus and becoming Empress. The end, coming after intricate episodes of earthy humour and elaborately painted sorrows, finds Mr Sim reunited with his daughter and miraculously regaining his sight.[55]

Kim's powerful voice was capable of producing a wide range of vocal qualities, with equal flair in the sustained mediant tone (*tteonungcheong*) and the movements upwards or downwards. Higher notes were either around the note, with no definite pitch, and produced with a constricted laryngeal cavity, or whistled, while lower notes relied heavily on the chest. The entire gamut of sounds was resonated in the open mouth and produced with tension in the area of the throat. However, breath support was usually preceded by abrupt intakes in the lower ribcage. Overall, the individuality of her voice foregrounded such qualities as a 'metallic' tone (*cheolseong*) and clarity (*cheonguseong*), although incessantly in dialogue with a possibility of huskiness.

[55] All three existing scripts, although varying in length and tone, follow this general plot outline. For a translation of all three, see *Simcheongga, Heungboga* (17-244).

Kim's physicality was elegant and reserved, demonstrating a minimalist acting style, even though she appeared emotionally highly charged. Either as a result of self-induced stimulation of emotion or because she could not conceal the fact that she herself was overcome with sorrow while voicing the misfortunes of the characters, Kim kept crying throughout most of the first part (leading to the sacrifice), whereas she embraced a lighter and more interactive persona during the second half. The fan was selectively used; in terms of its connection to the mechanics of voicing, a frequently employed device was its sudden and punctuated unfolding at the beginning of the last phrase of a sung part. While not opting for an excessive choreography of gestures, Kim still used her fan as a malleable prop; when folded, it was transformed into the newly born heroine, causing laughter in the scene where blind Mr Sim slides his fingers down her body to understand the baby's sex (*Simcheongga, Heungboga* 158-59). Moreover, the fan highlighted emotions and imitated movements—most importantly when Sim Cheong's being thrust into the waves was visually materialised by a heavy, vertical throwing of the fan in front of the performer's feet. In addition, her handkerchief became a second object of performative interest. Although tradition has it that this can be also used as a prop, in this instance it mostly remained hidden in Kim's left sleeve and was used to dry away her tears at the end of each song, Kim swiftly turning her back to the audience.

The common saying '*ilgosu imyeongchang*' ('first the drummer, second the singer'), used to highlight the drummer's importance rather than undermine the singer, was observable in Kim's intensely interactive relationship with both her *gosu*, using them as collegially on-stage embodiments of the 'you' implicit in dialogic scenes, or visibly taking energy from their accompaniment. However, the relational quality shifted markedly between the two halves. The atmosphere of polite mutual

respect between Kim and Song, an old, solemn figure who seemed emotionally detached, avoided jokes and made regular breaks to ask Kim for water, triggered *chuimsae* from knowing members of the audience only, and justly suited the melodramatic first part. However, Seong, the *gosu* of the second half, was more lively and interactive, constantly voicing *chuimsae*, making jokes with the audience or covering Kim's short water breaks—even on one occasion singing the end of a phrase in unison with her.

This was particularly effective, since the second part is more comic, and the energy shifted dramatically. The audience, with most Westerners not returning after the interval, transformed into 'an arena of unmediated and spontaneous connection' (Park 'Tradition' 276); they were shouting *chuimsae*, cheering the singer, making sounds of admiration and clapping along to asymmetrical rhythms. Jokes and openly shared commentary became more frequent, with an audience member even exclaiming twice 'you are pretty,' to which the singer nodded 'thank you' in response. Moreover, since the audience felt like applauding quite often, Kim asked them to feel free to clap but 'make it a loud one.' This sense of informality was further enhanced by the fact that, at certain points, members of staff entered the stage and changed the water with the performers continuing uninterrupted, or that one of them yelled a *chuimsae* from backstage, to which Kim replied. The event culminated in the audience coming on stage, congratulating the performers and being photographed with them.

Composing the Name

Pansori, as mentioned, is a composite word, comprised of the terms *pan* and *sori*. However, far from resolving the Gordian knot of definition, the etymological approach only reveals the inherent complexity of the genre.

The term *pan* is sometimes used to designate either a text printed in wooden blocks or a musical score. This interpretation is of some importance as it reveals a linguistic level on which *pan-sori* operates as either a sung narrative printed as text or a strictly formulated vocal composition. However, the *pan* is more commonly associated with spatial configurations or events in space. Shim provides at least three possible definitions of the word: '1) venues of performance or where things happen; 2) the demonstration of a performer['s] expertise in front of a large audience; or 3) the entire process of entertaining acts or activities' (13). Accepting *pan* as signifying 'performance space,' the question of 'which performance space?' calls for both diachronic and synchronic answers. Kim Kichung's aphorism 'traditionally the performance took place practically anywhere' (*Literature* 200) seems more appropriate to a discussion of the nineteenth-century heyday of *pansori*, when village marketplaces and palace banquets were among the *gwangdae's* expectations of *pan*, while modern-day settings can include university campuses, open local festivals, and Western-type proscenia. Nonetheless, from the ancient origin of the word, signifying a space where the elders of a village gathered in order to 'carry out local jurisprudence' (Howard, *Guide* 84) to its modern-day tripartite definition by Shim, inescapably *pan* has been a bearer of linguistic dualism, connoting the space and the actions, or forces acting, within it.

Pihl (10-12) and Park's (*Straw Mat* 25-145) *pan*-centred discourses on the movement from 'straw mat to proscenium' are metaphors for the branching out of *changgeuk*, an opera-inspired stage adaption of the *pansori* narratives, from the *pansori* trunk. Still, in Hyanrong's performance, the proscenium hosted a 'traditional' *pansori* rendition, a practice which is widespread nowadays. Therefore, bypassing the centrally-funded attempt at museum-type exhibition of the past (encapsulated in the use of the 'traditional' carpet or the exuberantly 'Korean' costumes), couldn't *pan* be further problematised by an articulation of a discourse on 'transplanted *pan*'? By this I mean the core of the meeting between the traditional performer and his or her audience, a meeting which, whilst undergoing constant changes, still safeguards the voice of the *sori*. There is no need to automatically relate proscenium stages with *changgeuk*, since, as is evident in the rich programmes of the National Theater or the NCKTPA, spaces like these still favour performances of the traditional solos. Similarly, there is no need to bemoan the loss of knowledgeable audiences. In the distant past, *pansori* may have been performed for the refined aristocracy of the capital or during the festivities in Jeolla province, where, in a sense, the audience would have been members of the extended family of the performers. Nowadays, as showcased in Hyanrong's performance, members of the family can travel much more easily to support the performer, instigating wholehearted participation in the rest of the audience. Moreover, the systematised high-school and university-level education of the last four decades has slowly but steadily produced a new knowledgeable 'aristocracy': the generations of students, teachers, practitioners, academics and aficionados that follow the modern *pansori* performances. Hence, it is of paramount importance to understand that *pan* as the essential environment of *pansori* does not belong to a fading past but is still shaping the encounter between the en-actor of the

traditional form with the knowing audience that can enliven even inhospitable venues.[56] With Massey's interpretation of spaces as 'articulated moments in networks of social relations' (28) in mind, I will employ *pan* as 'space' in a flexible, inclusive and historically moulded way.

At the very centre of this space and the encounters taking place within it lies the voice of the performer. *Sori* is universally understood as the distinct sound of *pansori*—a sound that keeps carrying its past of codification and sorrow in it, but can still be shaped, or I would say 'grained,' differently by each trained voice. Individually cast in the matrix of tradition, in constant interaction with the drummer, the drum and the audience, its training showcased in performance (through the *danga* warm-up), Hyanrong's *sori* already defies one-dimensional definitions. Her compositional choices of including the introductory song of '*Sacheolga*' ('Song of the Four Seasons'), having no interval and using the script of one version while making this fit the length of another, the open exhibition of her vocal obstacles, and the audience's response to the voice more than the story, present an intricate explication of *sori.* This is understood only in performance; it *is* the narration rather than an *expression* of the narrative, it composes while voicing compositions. Even though acknowledging that 'the realm of the story is located within the voice of the teller,' Park's deeply narratological analysis is marked by the differentiation between the 'story' and the 'telling' (*Straw Mat* 1). However if voice is recognised as pre-requiring interaction within the context of *pan*, how is it possible to make such radical distinctions between the *voicing* (in-space mechanics of phonation), the *voiced* (characters, emotions, plot), and the *voice* of *sori*?

[56] The use of the coined term 'en-actor' is intentional, since, from my point of view, performers of such codified performance practices as *pansori* always fulfill a double function; on one hand they *act* the character(s) or the story, while at the same time they *enact* a long-established tradition.

As suspected, the second performance further problematises the understanding of *pan* and *sori*. Deliberately chosen for its seeming similarity with the previous performance (Western-type space, government-sponsored environment, entire *batang*), *Simcheongga* did not prove to be another readymade invocation of the past. Kim's *sori*, robust and emphasising the speaking range, was affected, on the level of composition, by the choices of not including an introductory *danga*, singing the entirety of the chosen version, taking a break, pausing frequently in order not to be overcome with sorrow, and engaging in extra-narrative dialogue with the audience and the instrumentalist. Her *sori* was not only essentially different on the level of sound, but also on the level of the sounded characters and story, and the live composition with the rest of the sounds. Therefore, how could one probe the demographics of this second *pan*? The individuality of the *gosu* exposed through the use of two drummers, his role appeared suddenly not only as that of a solo counterpart of the orchestra (creation of the accompanying music), but also of the Greek chorus, in a sense representing the audience on stage; he was directly addressed or used to address dialogue lines, and shouted *chuimsae*, in a complex act of music-making, encouraging, channelling the audience's encouragement and facilitating communication. As for the spectauditors, with the apparent change in their participation not independent of the change in the drummer and the disappearance of most foreigners, they exhibited an even more multilayered version of a 'transplanted pan.' Their attitude shifted from participation by the knowing minority to a full-strength celebration of conversation, rhythmic accompaniment and changes in the kinesthetic map of this *pan* (with audience members moving or standing up, members of staff moving freely on stage, audience crossing the arch of the proscenium)—and

all of the above framed by a lecture-type introduction and a final touristic snapshot with the living bearers of tradition.

Towards a Landscape?

Taking into account the complexities associated with the *pan* in its encounter with *sori* will be essential in forming my discourse on the grain of the voice around which the performative life of *pansori* revolves. Today's picture is an even more multifaceted one: *pansori* is not only performed in its entirety but also extracts feature in concerts and television or radio broadcasts; performances tour abroad, happen in villages, big festivals, concert halls, or university sites, extend to include new repertory, are discographed, or fertilise such experiments as *changgeuk*, transnational renditions and intercultural approaches to training. As Park relates, '[a]n antique heritage, its folkloristic, nationalistic, and transnational imagination frequently intersects with contemporary stage, music, media, and film' ('Literature' 129). Therefore, doesn't it seem more appropriate to understand *pansori* not as a laterally developing flow of tradition, but as a growing landscape, the co-ordinate of which is the dense and palpitating point of its distinctly grained voice, the *sori*? As with the cases of Gardzienice and Vocal Dance, the idea of linear transmission, although deeply ingrained in the practice of *pansori* and affecting not only the trainees' technique but also their perception of/discourse around *pansori* and its function in society, does not capture all the intricacies involved in the cultural and historical factors shaping the voice and its training.[57] Using the idea of 'mapping the voice' introduced earlier, my analysis will address voice pedagogy as a landscape in the complex geographies of which the discussed grains are not merely handed down but

[57] Of course, the cases of Gardzienice and Vocal Dance are analysed separately in their respective chapters. A more analytical discussion of the 'landscape' approach will be provided in the final chapter.

'planted' and, thus, simultaneously influence training processes and performance practices on several levels and in many directions. In the case of *pansori*, if one follows Park's statement (which in its complexity does capture a shifting reality), training is not limited to the transmission of a finished/completed form. It is rather intended to prepare a present-oriented voice, entrenched in tradition, and artists competent enough to bear such a conjuncture in the history of the genre. In the following sections, I will extend Park's observations and focus specifically on the place of the trained physiology in the historical and contemporary life of *pansori*.

'The sadness expressed in that singing was our sadness'[58]

In the examination of the pedagogy of *pansori*, the major axis of my discussion will be the Korean ideology of *han*, a cultural experience (and later analytical concept) that unless essentialised cannot be given any rigid definition. Therefore, I will base my analysis on the plurality of its articulations. Translated in approximation as 'grief' or 'grievances,' *han* has attracted the attention of academics and practitioners alike, with the main focus being on its literary, musical, or metaphysical connections to *pansori*. The references to the relations between *han* and training are scarce, and, as the chapter develops, the most prominent among them will be critically analysed through the prism of the modern landscape of *sori*.

In his overview of Korean literature, Kim Kichung notices a theme that appears with frequency and intensity in the corpus of classical works, the theme of 'loving grief, or intense sorrow balanced by equally intense loving solicitude' (*Literature* 40). Examining the songs of Goryeo (918-1392), he identifies '*Kashiri*' as the oldest expression of this uniquely Korean sorrow, stemming from the repeated movements

[58] From the newspaper *Donga Ilbo* (29 March 1931), translated in Killick, 'Opera' 104.

of coming together and being separated by force. He also locates literary expressions of *han* in such stylistically varied and historically distant genres as *sijo*, the *Jehol Diary* and the works by women authors of the Joseon (1392-1910). The latter offer a particularly significant version of *han* tied to the patriarchal structures of pre-modern Korea, where, upon marriage, 'permanent separation from their parents and other family members' (Kichung Kim, *Literature* 114) was imposed upon women of noble origins, while *gisaeng*, highly educated female entertainers, had no expectation of fulfilling their love (Younghee Lee 88-100). The realm of *han* has also expanded to the most popular forms of folk literature, the *Arirang*, songs of distinct local origin, the poetic language of which is filled with this sentiment of longing and grief.

Situated against this literary backdrop, *pansori* has incorporated the ideology of *han* in its own literary voice. In his monograph on *pansori* as epic literature, Pihl notes: '[p]'ansori distinguishes itself as popular literature by eliciting sympathy through suffering: it gives its audience a means to endure sorrow' (6). Park, building on her supervisor's argument, relates literary findings to the function of *pansori* as a narrative act: '[s]torytelling is more successful if performed in accordance to the occasion' ('Literature' 134), thus the importance of depicting '[t]he sufferings and lamentations of the characters within the narrative' (Park, *Straw Mat* 107). A brief glance at the plots of the remaining three of the five surviving *batang* is then of relevance.

Chunhyangga, the most frequently performed and well-known *pansori*, narrates the love between the daughter of a *gisaeng*, Chunhyang, and the son of the mayor of Namweon, Mongryong. Having to keep their love secret, the youths are separated when Mongryong follows his father who is transferred to Seoul. Since Chunhyang refuses to serve the new mayor who lays claim on her, she is tortured and condemned

to death, only to be saved on the day of her execution by Mongryong who returns as the secret Royal Inspector. *Jeokbyeokga*, 'considered the oriental equivalent of the Iliad' (Yi 253), is situated in China of the later Han Dynasty and follows the events around the battle of the Red Cliff; killing, separation of family and friends, and the difficult life of soldiers (as condensed in the famous sequence of sorrowful songs [*Jeokbyeokga* 252-60, 344-53, 428-34, 507-11]) form the main body of the story. Finally, *Sugungga*, the only story with animals as its protagonists, although magical and fairy-tale-like, revolves around the suffering of the ill King Dragon of the South Sea and the adventures of his loyal subject, the turtle, who travels to the land in order to entrap a hare and take its liver as the remedy. The reoccurrence of long journeys, separation, suffering and heartbreak may then justify Lee Jueun's answer when interviewed on *han* and *pansori*: 'For me it is the content of the repertoire that is sad, and I sing with that emotion' (Personal Interview). In other words, *han* can be seen as forming an essential part of the underlying emotional stratum out of which the plots of *pansori* develop. As earlier discussed, the *sori,* the voice, should not be seen as separate from the characters, plots and emotions it communicates—what I call the voiced elements of *sori*, or what Koreans call the *interior*.

However, as revealed in the voicing processes of *pansori*, both the voice and the voiced cannot be contemplated outside of their socio-cultural context.[59] Another *pansori* performer and teacher, Moon Soo Hyan, recognised *sori* as admittedly sorrowful and gives an explanation which differs from Lee's, or at least points in another direction:

> Koreans love that sound. From what I've heard, it is because Koreans historically have experienced many sorrowful things. In history, we

[59] In the more detailed analysis of the following sections, I will identify the mechanics of voicing in *pansori* as mechanics of *han*.

> have wars, and suffering.… I think because of these memories Koreans love sorrowful sound. (Personal Interview)

Consequently, the answer to Kim's question: 'Why has the theme of parting and loss together with the lyrical phrasing of that theme touched the Korean heart so deeply, so insistently, and for so long?' (*Literature* 41), can also be sought in the historical circumstances Koreans have encountered. From the struggle for unification of the ancient Three Kingdoms (achieved in 668), to the Japanese invasions of 1592 and 1597 or the Manchurian ones of 1627 and 1636, to the Japanese colonisation (1910-1945), the Korean War and the subsequent division (1945 on), the Korean peninsula has witnessed violent conflict, oppression and expatriation on an almost permanent basis (Appendix, 'Brief Outline of Korean History' 336).

Of course, the modern manifestations of *han* can be related to the most recent history. According to Park's thesis, *han* was brought to prominence during the 1970s (see 183), as a direct result of the Park Chung Hee's dictatorial regime (1961-1979). Killick describes the phenomenon as an attempt to 'bolster that regime' ('Jockeying' 59), arguing that a people who learn that suffering is intrinsically Korean is more likely to endure their current oppression and not endeavour to change the socio-political circumstances. As a result, it is of paramount importance when discussing *han* in relation to *pansori* to understand it more as a historically defined ideology than an a-historical conceptualisation. The voicing of *han* has specific historical parameters and the training of *sori*, although nowadays situated in a variety of environments, should be carefully examined as a process of embodiment of the long history of *han*. Lee Namhee construes that '[t]he entire modern history of Korea is … presented as a series of negative experiences: colonialism, foreign interventions, civil war, socialist authoritarianism in the North, equally authoritarian military dictatorship

in the South, and the confrontation between the two Koreas' (557). Hence, on the synchronic plane, today's *han* should be seen as emerging through the ongoing processes of modernisation and cultural transformation of Korea, which, from an emic point of view, are largely perceived as traumatic, as attested in Lee Namhee's article.

This is not to say that metaphysics or religious practice(s) are irrelevant to the ideology of *han*. The characters' suffering in *pansori* mainly occurs as they strive to actualise the five cardinal principles of Confucianism (*oryun*), while the voicing of the narrative injects *pansori* with a critical view of its strict doctrines.[60] Shamanistic formulae of healing still reverberate in scenes of home rituals realised by women.[61] *Eum-Yang* ('Yin-Yang') has been applied to musicological analyses of timbre and tone, especially in connection to string instruments (So 78-79; Hahn, *Study* 17-18). Even Christian martyrdom has contributed to modern thematic choices; the Passion of Christ has offered material for Park Dongjin's *Yesujeon* ('*The Story of Jesus*,' 1970), while the execution of Saint Andrea is the core theme of Lee Yongbae's *Seong Andrea Kim Daegeon* ('*The Story of Saint Andrea Kim Daegeon*,' 1985). Further, Park Sangyil identifies in the narrative techniques of *pansori* the possibility of 'a cathartic effect,' through which the lower classes could feel their *han* artistically resolved, and argues that Christian homileticians in Korea should build on these indigenous storytelling strategies in order to achieve effective preaching (74). In the same strand, that of resolution and catharsis, the Buddhist cosmology of '*seng-ro-byeong-sa* [literally, birth-endeavor-sickness-death]' (Willoughby, 'Master' 80) has drastically shaped *han*, and its presentation via *pansori*. Formulating a critique of the

[60] The five principles are loyalty to the ruler, obedience to the husband, filial piety, respectful brotherhood (and broader respect of older people) and faithfulness to friends.
[61] For a close reading of such scenes, consult Park, *Straw Mat* (225-27). More on the shamanistic origins of the genre and its influence on *sori* can be found in the relevant section of the chapter.

hierarchical Joseon society and expressing the need for transcendence, Buddhist influences have enriched characterisation and attracted low-born audiences, since 'Buddhism appealed to many people in that its view of the world closely mirrored the reality of their own lives' (Kichung Kim, *Literature* 163). All things considered, *han* cannot be associated with any singular dogma or theological discourse. For reasons of simplicity, one could bear in mind Lee Younghee's maxim in order to appreciate the historicity of *han*'s adaptability and transformations: 'Confucianism creates the conditions for *han*, Buddhism attempts to transcend *han* through individual enlightenment, and Shamanism provides emotional and public displays such as *Gut* (exorcism) so as to release *han*' (4).

Even though a closer examination of the training and the phonation of *sori* will be presented in the second half of this chapter, I must emphasise at the very onset of my discourse that these religious influences are not mere conceptualisations following the impetus of some anthropological trend. Elements of *han* as encountered in Korean religious thinking and practices can be traced on the very concrete level of the aesthetic use of physiology. The forceful approximation and separation taking place at the glottis or the movements between supporting spoken narratives and sung emotional outbursts are drawing on the *Eum-Yang* cycles. The fierce training of the voicing musculature is not irrelevant to the strict Confucian principles. The voicing of *sori*, which is essentially opposite to *bel canto* flowing sounds, should be seen in the light of the 'birth-endeavour-sickness-death' Buddhist understanding. No single religious approach suffices then to understand the voiced *han*; it is rather through the living melting pot of coexisting and fricative religious cosmologies within the Korean context that *han* acquired its distinct features.

As for the musical expressions of *han*, the underground waters of which have been irrigated mainly by folk music, but also *gasa*, the songs of *gagaek* or *yangban* ('aristocratic') music, these will be scrutinised in conjunction with the presentation of *pansori* training practices, especially in the discussion of modes, rhythms and melodic configurations. For this introduction to *han*, it is worth noting that one of the earliest recorded shaman songs, '*Changsega*' ('The Song of the Creation of the World'), views the advent of the present era, that of Sakyamuni Buddha, as a paramount act of separation: the earth and sky cease to be held together, while death and suffering occur as an aftermath (see all works by Walraven). Moreover, one of the foundation legends of (music in) the Unified Silla, the *Manpasikjeok*, unites music, historical moment and myth in the story of the flute that settles the 'thousand troubles,' the historical calamities addressed in the process of the unification of the three nations. Even in the musical literature of ancient times the iconic image of Korean music as bearing historical troubles and transplanting them into the sphere of art in an act of exorcism or earthy uplifting is deeply ingrained.

The aesthetic metamorphosis of *han* in the (voicing of) *pansori* is, nevertheless, far from monolithic. Its musical features include scales and rhythms associated with a variety of imagery and emotions. Kim Kichung asserts that, from the point of view of literature, *pansori* narratives are a 'mixture of the lyrical and the profane' (*Literature* 205). So Ihwa acknowledges that professional folk musicians were capable of expressing the full gamut of 'the earthly emotions of *heung* (pleasure) and *han* (grief) with the conspicuous alteration of tension and relaxation' (38; emphases added). Additionally, Kim Kee Hyung goes as far as claiming that '[t]he main esthetic property of *pansori* rests in the intersection of the humorous and the tragic' (6). Variety and adaptability in *pansori* are not only a vibrant reality in the training

processes adopted by its different pedagogical lines, but also a necessity in its performative life as oral literature and folk music.

Researchers have justifiably pointed to intrinsic difficulties in applying uniformly the ideology of *han* in Korean-related studies (see all works by Park). The most recent and fervent critique comes from Killick. Even though when examining the *pansori*-based vocality of *changgeuk*, he indicates many similarities with American blues and opines that a 'static dwelling on sorrow is evidently an aesthetic priority in itself' (Killick, *Discourses* 14), his intention later on becomes to substitute *han* with his proposed 'theme of penetration.' However, this is a typology derived from Western textual studies (De Lauretis 118-19) and, as is the case with much drama and performance research in this area, Killick arbitrarily applies it to the *narratives* of a few *changgeuk* (with a main emphasis on *Chunhyangga*), reducing the genre to its textual aspects. It is telling that his monograph separates music from text (150-214), does not analyse the genre as performance, and in his admitted act of bypassing emic concerns and narratives, his scholarly questionable objective becomes, quoting Altman, 'to teach a culture about itself' (qtd. in Killick, *Discourses* 175).

On the contrary, Korean perspectives endorse and analyse *han* (Choi and Uichol Kim, Koo, Younghee Lee, Sangyil Park, among many others), as do Western academics focussing on performance (for example, Kathy Foley, McAllister-Viel and Willoughby). The most important lesson to be learnt from critiques is that *han* historically transforms and it cannot be taken as a single, unchanging theoretical concept. As earlier demonstrated, thus far *han* has mostly been presented as a driving force behind the entire corpus of Korean literature and numerous musical genres. The only explicit application of *han* to training has been attempted by Willoughby and, to

a certain extent, by McAllister-Viel. However, the first, as will be shown throughout the chapter, has singularly accentuated Buddhism as the religious backbone of *han* and presented a romanticised view of contemporary training ('Master' 93-94). McAllister-Viel, on the other hand, is the first to locate *han* more precisely in her observations on breathing and my discussion on vocal physiology will build on her findings. Additionally, I will observe the historical genesis of *han* in the development of *pansori* training, as opposed to its musico-textual traits.

As argued above, *han* occurs on the interstices of history and metaphysics as woven on the level of narrative and vibrating on the acoustemologies of the geography of *sori*. The seed of *han* is the interior, the voiced, aesthetically expressed in a historically codified manner through a contemporary voice with the purpose of effecting a collectively shared *han*. McAllister-Viel presents *han* as 'taught from one generation to the next through informal social training (e.g. real displays of grief) or formal performer training' ('International' 98). The following section will trace *han* in the history of *pansori* (formal) training, in an attempt to examine how methodologies and ideas have been in constant fluctuation and grasp today's landscape of practices.

FROM THE POINT OF VIEW OF TRAINING

'How delightful is the gwangdae*'s way of life*
But how truly difficult!'
*(from '*Gwangdae *Song,' trans. by S. Bang-song, qtd. in Pratt 251).*

Lee Byong Won observes that '[t]he music history of Korea up to the early 20th century is characterized by gradual evolution over time rather than drastic reform in the process of transmission' (8). This 'gradual evolution' has consistently been of paramount importance for Koreans; from as early as the sixth century and the foundation of *Eumseongseo*, the National Music Organisation of Unified Silla, which

could be seen as 'the first ever National Music Core in the world' (H. Song 57), to today's NCKTPA, musical activities have been supervised by Korean governmental schemes. Even though this statement may be mostly witnessed in the purview of Court Music (*A-ak*) and the training of its musicians, traditional folk music (*Hyang-ak*) is of equal significance in today's planning and organisation.

My aim in this section is to provide the necessary historical data and contextual information that will facilitate the analysis of *sori*. As stated above, the examination of *sori* will be seen as a dialogue between its genesis, original developments and past expressions, and its present voicings. Although, much of *pansori's* history before the mid-eighteenth century can be only speculated upon and extracted through musicological and literary 'sidepaths,' this chapter will build on the plethora of recent scholarly activity in order to historicise its *training*. Unlike previous accounts which mainly focus on the literary, musical and, much more recently, performative characteristics of the genre, I will (critically) narrate the history of its training. In all subsections, each developmental phase will be analysed in connection with its particular contribution to the cultivation of *han*, and this will be related to specific aspects of the training as still encountered today. Willoughby declares that 'any discussion of the story of *pansori* is ultimately a description of the performers, and what they have brought to the genre' ('Master' 71); and, I would add, an account of what they have brought to the training.

Origins and Growth

'I offer this devotion according to the tradition
transmitted to me from the elders'
(from the shaman ritual for Sonnim*, trans. in Bruno 'Sending Away' 262).*

Not overlooking the musical and literary kinship of *pansori* with a rich network of genres, including *minyo* folksongs, (*saseol*) *sijo*, *gasa*, *japga*, *sinawi* and *sanjo*, which indicate Jeolla province as the cradle of the genre, its origins should be traced back to the *gut*, the shamanist ritual of invocation of the Southern part of Korea.[62] During the *gut*, the female shaman (*mudang*), apart from singing in a mostly chanted manner and dancing, seized the opportunity to teach the supplicants in (quasi-)spoken mannerisms. The 'elements of a story containing history, philosophy, natural science, and undoubtedly romance' (Pratt 54) of this teaching, as well as the very alternation between sung and spoken parts, gradually paved the path for *pansori*. This widely analysed 'audience-consciousness of hereditary shamans' (Pihl 62) not only facilitated the change from the vertical line of ritual communication to the horizontal one of the aesthetic genre, but also sowed the seeds of later pedagogical approaches.

Female shamans were professional singers, organised in groups called *chang-u* (Shim 17), and later in '*shinch'ŏng*, "houses of the spirits," regional associations of ritual healing *and* performing artists' (Park, *Straw Mat* 58; emphasis added). Unlike, shamans of Northern regions who joined the profession after receiving a calling through ecstatic experience, shamans of the Southern parts inherited their occupation through matriarchal lineages. Their accumulated repertory of formulaic narratives,

[62] 'Shamanism' can be considered an umbrella term under which a wide number of practices has been accumulated over the years, especially in the mid- and late-twentieth-century attempts of South Korean governments to promote a unified understanding of Korean tradition. An examination of the vast array of Korean shamanistic practices does not fall into the scope of this thesis; therefore more specific accounts and analyses can be sought in Choi, Hogarth, Howard (1998), Mills, Sorgenfrei and all works by Bruno and Walraven. A detailed examination of the shamanistic origins of the genre is contained in the first part of Jang's thesis (39-74). However, her insistence on presenting *ujo* as the predominant scale in *pansori* is only verified by interviewed singers and can be seen as an attempt to present the genre as of a nobler origin, since this scale is connected to court music (Han 119-135; Killick, *Discourses* 43, 190). Likewise her observations on the existing theories of origins of the genre should be looked at with caution as her suggested theory is not based on concrete evidence and verges on non-referenced storytelling (68-69), which leads her to begin her next section by admitting that this hypothesis 'cannot be proven' (70). For a more substantial evaluation of research into the origins of the genre, refer to Seo 117-120.

chants, dance, music, and ritualistic structures was transmitted from mother- to daughter-in-law, therefore establishing, in practice, the pedagogical family lines of the nineteenth and twentieth century *pansori*.

Belonging to the higher classes of the Silla period (57-935) and conducting rituals including elements of battle (Mills 9-10; B. Song 222), the *hwarang* became later known as the husband of the shaman. According to Park, he accompanied her in the 'entertainment-inclined' (*Straw Mat* 42) version of the chant, which incorporated dance, song (*muga*), and sometimes a simple instrumental ensemble performing along with the drummer. The *hwarang* and the trained *mudang* can be regarded as the predecessors of the rank of professional folk musicians, whose activities predominated in the field of popular entertainment from the middle of Joseon onwards.

Performing impromptu plays, puns and a variety of other entertainments such as storytelling, singing and acrobatics as part of the folk variety act of *pannoreum*, the *gwangdae*, mostly masked dancers during the Goryeo, developed during Joseon into a cast of professional folk entertainers. They then became a synonym of the *pansori* singers in the nineteenth century, managing to 'emerge from the shadows to which the prejudice of the royal court had confined them' (B. Song 219). Having bequeathed the professional consciousness, hereditary training and small-scale clan organisation of the *hwarang*, the elevation of the *gwangdae* from the lower and outcast ranks of Joseon society, I believe, is not irrelevant to their training.

Organised on a 'territorial basis' (Pihl 20-21), the *gwangdae* gradually developed a strong guild system, the official expression of which came with the governmental recognition of the 'Office for *Gwangdae'* (*Gwangdaecheong*) (see B.

Song 225). Developing the distinct harshness of *sori*, perhaps as a result of the demands of lengthy outdoor performances as well as great skill in oral composition, the *gwangdae* organised their training by rigidifying clan and family lineages. As Pihl explains, since their techniques were their only possibility of breaking the boundaries of their low-esteemed status, they 'regarded outsiders with suspicion' (16). Another reason for the exclusive character of the training may be found in the hierarchical organisation of folk performing arts; among dancers, puppeteers and acrobats, *pansori* singers were by far the most highly regarded (Pratt 251).

The growing discontent towards the corruption of the aristocracy after the Japanese (1592, 1597) and Manchurian (1627, 1636) invasions, in combination with the rise in economic power of the merchant classes and the *Sirhak* movement of the late Joseon which favoured the study of native culture, shook the foundations of court music and instigated an upward trend in folk music. Within such a favourable environment, the *gwangdae* appeared frequently as entertainers in processions (*yuga*) or palace banquets and competed with the female entertainer singers, managing to attract more attention from *yangban* ('aristocrat') sponsors.[63] However, due to their continuing participation in local entertainments, they were urged to develop a high skill in adaptability and improvisatory composition. As a consequence, they also cultivated a wide range of vocal and compositional qualities expressed in a rapidly growing internal vocabulary of terms, which needed to be taught and transmitted among the members of the same guild or clan. These clans, turning into unofficial training schools by the very act of codification and transmission, progressively compiled their distinct versions of *pansori* songs, which reached an initial level of

[63] Among these processions, *Samilyuga*, the processions celebrating success in the civil state examinations, were the most frequent territory of activity for the *gwangdae*.

narrative accomplishment by the middle of the eighteenth century.[64] Thus, Pihl infers that the *gwangdae* were already working with 'written source materials and using singers' texts' (66), although these were safeguarded and passed down in secret.

The first developmental phase of the training of *sori* extends then from the ancient shamanistic culture up until the beginning of the last century of Joseon. Throughout this period certain characteristics of the training were secured as the foundation of the *pansori* voice. First, of paramount importance is the fact that training existed from the very beginning. Accepting either the view which sees *pansori* as conceived within the shamanistic cult or the belief that the genre mainly emerged from the activities of itinerant, multi-skilled performers, or a combination of the two, I suggest that the genesis of *sori* was fertilised by the *han* of the lower social ranks. Both shamans and *gwangdae* enjoyed only occasional esteem, while for the greatest part of their lives they were struggling within the boundaries of a rigidly hierarchical society. The stories of lament and sorrow contained in the existing narratives should in no way be seen as irrelevant to the everyday struggles the performers of *sori* had to face. The connection to the shamans, or at least to the codified traits of their music and recitations, has put at the centre of the landscape of *sori* histories of affliction and attempts at healing or exorcism. The *mudang* were called to alleviate the pain of grief-striken families and appease the 'lingering resentment or bitterness (*han*)' of malevolent spirits (Mills 23). Although there could be no definite answer as to whether the exhausting routines of the shamans were purely audience-centred, in the sense that they were performed *only* in order to

[64] This is attested in the first literary sources, stretching from 1754 to the middle of the nineteenth century: '*Manhwajib'* by Yu Jinhan (record of a performance of *Chunhyangga* in Jeolla province as a poem in Chinese characters, 1754), '*Gwangeuksi cheolgu'* by Shin Wi, meaning 'Quatrains upon Seeing a Dramatic Poem,' 1826), *Gwanuhui* by Song Manjae (a Chinese book of poetry briefly introducing twelve *pansori* stories, 1810 [Shim 64]/1840 [Pihl 95]).

alleviate suffering and disease, the possibility that the *sori* kept giving voice to collective sorrows can be justified through its history, especially over the period of Japanese Occupation and during the recent student movement, which will be examined later in this section.

As there is no evidence of the distinct qualities of the *sori* in this period, one can only make a handful of strong speculations: the open-space rituals of the shamans and entertainments of the *gwangdae* may be held responsible for the forced projection and powerful sound associated with *pansori*.[65] The urge for attractive entertainment or effective healing can also be the root of the constant alteration between song and spoken recitation. Last but not least, the fact that their talent or inherited skill was for ages the only chance of survival for generations of healers and outcast clowns can be held accountable for the hereditary transmission, clan-type organisational basis and the formulaic codification associated with all stages of training up to this day.

Heyday

Although the grain of *han* was planted through the healing rituals of the *mudang* and the struggles of the *gwangdae* pariahs, its final aestheticisation in the voice of *sori* came during the nineteenth century. This is the heyday of traditional *pansori*, in the course of which the struggle was transferred from the sphere of the daily to the preparatory of the extra-daily arena of training. Both these movements, the amelioration of the life of *pansori* performers and the development of a strenuous

[65] *Gwangdae* may have had to *practice* (as well as perform) in open spaces; this may be used as an indicator towards the possibility of the early development of mountain training (*sankongbu*) through the practices of itinerant performers. However, there is no substantial research in *sankongbu* during this period and early histories of *pansori* bear evidence to its existence mainly during the 18th and 19th centuries. Perhaps it is not only the touring troupes of *gwangdae* and their needs that influenced the particular projection of *pansori*. It is also the shift from shamanism, and the secretive, matriarchal lines of training, to Buddhism and the site-based training hosted by open-air temples that crucially influenced the genesis of *sankongbu*.

pedagogy, are implicitly documented in the anecdotes collected in Jeong Nosik's *Joseon Changgeuksa*; starting with stories of suffering and struggle, the selection moves to accounts of nation-wide acceptance, popularity and bestowal of honours, as a direct result from the exhibition of skill. Performers like Gweon Samdeuk,[66] Kim Seongok, Song Heungrok and Mo Heunggap are said to have spent several years polishing their vocal technique in the mountains (usually as servants in temples), while Yeom Gyedal worked for years as the woodcutter of his master and Yi Nalchi as the drummer of his. All of them, nevertheless, end up prestigious artists, or, in Song Hye-jin's words, 'the stars of the age' (144).

From this point on, the history of training is marked by the input of individual master singers (*myeongchang*), since '[*p*]*'ansori* singers found solo artistry away from variety group settings' (Park, *Straw Mat* 59). *Myeongchang*, apart from contributing their compositional and narrative inventions to the genre, established different training schools. Even nowadays, singers claim 'a lineage stretching from their teacher(s) back to a "great singer"' (Howard, *Guide* 86). Following the first documented masters, U Chundae, Ha Eundam, and Choi Seondal, who lived during the reigns of Kings Yeongjo (1694-1776) and Jeongjo (1777-1800), the nineteenth century is divided in three periods: the 'era of the eight early masters' (early nineteenth century), the 'era of the eight late masters' (late nineteenth century), and the 'era of five masters' (reign of King Gokong [1864-1907]) (Kee Hyung Kim 5-11).

Song Heungrok, of the eight 'early masters,' founded *Dongpyeonje* (Eastern School), and Park Yujeon, of the eight 'late masters,' *Seopyeonje* (Western School), in addition to the already existing *Junggoje* (Central School), systematising training

[66] He is referred to as the first *bigabi* ('outsider') singer who renounced his high family status to become a *gwangdae*.

according to 'family clan, region, and the relationship between teachers and students' (Kee Hyung Kim 9). Even the pedagogical lines of transmission inside the schools became objects of training, since, traditionally, these were recited, before or instead of warm-up songs, in performances. The foundation of these schools, also known as *yupa*, resulted in distinct musical styles and their codification.

Systematisation of training was also necessitated by the tastes and preferences of the new aristocratic audiences and sponsors. *Pansori*, now having noble audiences to satisfy, developed into a more sophisticated art form.[67] Singers had to acquire 'great breadth of literary skill … [in order to sing] everything from quotation of classical Chinese literature to folk songs and proverbs' (B. Song 230) as well as focus on the cultivation of *sori*, since sung parts, and not the spoken narratives, were more appreciated among the aristocrats (Shim 24). This required that the singers demonstrate a higher degree of specialisation and skill, as depicted in the variety of names by which they were referred to, for example *aniri-gwangdae* (≈ spoken passages singers), or *ttorang-gwangdae* (≈ performers singing only in small stages due to lack in skill).

However, flexibility remained a professional requirement, since, in front of audiences of commoners, less sophisticated versions were performed, as, for instance, for *Hwan-gap* ('sixty-first birthday celebrations'), in village celebrations and at marketplaces. The mark of this social crossroads would stay in the texture of the (performance/literature) text from this period onwards. Each performance script would bear evidence of a unique blend of the distinctive characteristics of a school, the interpolation of polished developments from other schools, the long processes of

[67] This process is analysed by Park as the 'gentrification' of the genre (*Straw Mat* 56) and by Killick as a process of 'upward mobility' (*Discourses* 43).

training of each performer, the deep consciousness of and interaction with the ever-changing audiences and the personalised artistic idiosyncrasies of the singers (and consequently their drummers, teachers, and affiliated institutions).

Sin Jaehyo

'[H]e considered the actor to be the foremost factor'
(Kee Hyung Kim 14).

With the definite division between 'low' spoken and 'high' written cultures in the history of Korean letters (see Kichung Kim, *Literature* 199), the artistic elevation of *pansori* could only be validated with the creation of formal written versions. The task was undertaken by Sin Jaehyo (1812-1884), critic and famous patron of the era.[68] Starting in 1867, Sin edited and published the five surviving repertory pieces and a sixth one, *Byeongangswega*, which exists only in written form.[69] His *batang*, a distillation of the slow developmental processes of previous centuries affected by the refined preferences of the late-Joseon aristocrats in terms of the language and the desired Confucian didactics, have been viewed either as new editions of the collectively authored body of *batang* (Park, *Straw Mat* 79) or as mostly his own versions (Kee Hyung Kim 13).

In addition to his much-discussed literary achievements, Sin, from my point of view, is a milestone in the history of training. His first and foremost contribution is the establishment of a set of criteria against which the artistic accomplishment of singers would be judged, poetically expressed in his *danga* song '*Gwangdaega'* (ca. 1875); singers should demonstrate *inmul*, *saseol*, *deugeum* and *neoreumsae*. *Inmul* is the cultivation of presence, and although Shim (18) and Pihl (98) understand this as

[68] The most famous patrons of the late nineteenth century were Sin Jaehyo and regent Daewongun.
[69] The literary sources mentioned in the previous section evidence the existence of twelve *batang*.

stage presence, Park criticises this view as unjustifiably anachronistic and suggests it most likely refers to appearance (*Straw Mat* 72-73); in any case, this is an inherent quality of the singer and not as much the outcome of training. Based on the previous sections of my analysis, I believe that this presence can be seen as either a physical predisposition or internal cultivation that allows the singer to approach the grain of *han* through the aesthetic use of the voice. *Saseol* means 'narrative' and, from a pedagogical point of view, it is associated with improved pronunciation, eloquence, and the ability of 'narrative composition' (Park, *Straw Mat* 72). *Deugeum* is the feature upon which the *danga* elaborates more, and this comes as no surprise since it could be translated as 'vocal attainment.' '*Gwangdaega*' associates it with the mastering of tones and pitches and the unobstructed movement from one to another. Song, thus, explains *deugeum* as 'rhythmic patterns and melodic configuration' (B. Song 30) and Pihl, quoting Neosik, stresses that it cannot be achieved 'without an understanding of the words' (99). Last, *neoreumsae* is (dramatic/mimetic/accompanying) 'gesture,' with Song Hye-jin analysing it in connection to the need for successful characterisation (147), Pihl highlighting the skilful use of the fan (99), and Song Bang-song understanding it, more freely, as 'acting' (30).

Sin supported and educated *pansori* troupes by offering patronage to such distinguished performers as Yi Nalchi or Kim Sejong, created *Chunhyangga* versions for male, female, and children audiences (Park, *Straw Mat* 76), composed thirteen *danga* (which can be seen as in-performance *études*), taught the first recorded female *gwangdae*, Jin Jaeseon (debut in 1867), and attracted attention to the need and means of training *pansori* performers, as displayed in Jeong Hyeonseok's letter of relevant suggestions to him (Pihl 101).

Park sees Sin's pedagogy mostly as a '"language clinic" for treatment in order to satisfy the new genteel audience' (*Straw Mat* 77). Judging by the range and extent of Sin's contribution, could this have been the only training provided? Apparently not, but the other components of his unofficial curricula are not easily evidenced. However, his systematic training seems to have provided: 1) language gentrification (adaptability based on audience consciousness and literary skill), 2) financial support (funding and patronage), and 3) an artistically inspiring environment cultivated side by side with contemporaneous theoretical fermentations. It seems, then, that the very first singers that went through systematised training outside the hereditary clans saw the seeds of a rounded approach to training, with the trainees, apart from delving deep into their craft, being concurrently acquainted with critical discourses and employing these in order to further develop their artistry or shift their attitude towards the genre as a whole.

Perhaps, this understanding of his training can explain such diverse assessments of Sin as 'the Shakespeare of Korea' (qtd. in Park, *Straw Mat* 82), 'the great compiler' (B. Song 230), or the one condemning singers 'to make singable what was unsingable' (Park, *Straw Mat* 82-83). Sin's literary endeavours seem to draw the most diverse opinions. However, it is beyond the scope of this research to comment extensively on this aspect of his lifetime oeuvre. It seems though that, from the point of training, modern *pansori* owes Sin the preservation of the *sori* in a more systematised manner as well as the democratisation of training, since he opened it to all genders and made the first step towards an educational environment outside the hermetic training lines of *yupa*.

Decline and Rebirth

The first foreign accounts of *pansori* performances around the *fin de ciècle*, those by Griffis (1882) and Hulbert (1906), have been widely analysed and interpreted, in attempts to extract the performative contours of the era (see, for example, Killick, *Discourses* 38-40). Even though the descriptions are elliptical and the relevant commentaries seem to contradict each other, I have to stress the only point of convergence between the two descriptions. Besides obvious differences in references to spatial configuration and audience reactions, what is inferred by Griffis's '[w]ith his voice *trained* to various tones and to polite and vulgar forms of speech' (291-92; emphasis added) and Hulbert's 'the *trained* accent and intonation of the reciter add an histrionic element' (312; emphasis added) is the undeniable fact of training. Through the established schools of *gwangdae* and the systematic efforts of Sin, around the wake of the twentieth century, training is seen as a necessity and can be easily recognised in the act of performance even by foreign travellers.

With Sin and his students or collaborators, traditional *pansori* reached its literary canonisation. Although new versions of the *batang* would be still proposed and Yi Hae-jo, separated by an interval of some fifty years (1912), would attempt another major revision of the written canon, the repertoire would consistently be limited to the five pieces that are still performed today and the content and methodology of the training required for their performance, as modelled in the apprentice lineages and Sin's refinements, would remain essentially intact for over half a century.

However, the Japanese colonisation (1910-1945) channelled major changes in the field: the 'uncritical acceptance of Western music' (B. Song 31), the oppression or

exoticisation of native culture, and the subsequent influx of Western entertainment practices (such as drama, hitherto unknown to Koreans) and development of such media as discography and broadcasting. *Pansori* was no exception to the precarious condition of the arts during this period, mainly related to the unstable attitude of the occupiers towards folk culture. Traditional *pansori* fell into a lethargic state, and *changgeuk*, the dramatised version of *sori*, made its stage debut becoming an instant audience favourite, while the accomplished form of nineteenth-century *pansori* tentatively drew the attention of researchers, whose investment in preservation could be seen as a small-scale attempt at resistance. However, for the most part, *pansori* singers, unable to publicly express the new *han* of oppression, turned to a reconnection with the roots out of which once sprung the *sori*: the provinces, the marketplace and the female performers. If one were to summarise the major characteristics of the training in the first half of the twentieth century, one could say that as *pansori* went unnoticed by modern audiences and was suppressed by colonial forces, its training went epicentral, gender-democratic, drama-oriented and preservation-preoccupied.

Although guild training steadily became more diversified, putting emphasis on the teacher-disciple relationship and allowing space to the cultivation of the student's individual musicality, reasons of (artistic) survival forced masters to perform for rural audiences; Kim Changhwan is recorded touring since 1907 (Pihl 49), while Yu Seongjun in Hadong and Jeon Doseong in Gimje cities 'spread *pansori* throughout provincial areas' (Kee Hyung Kim 14), not only as performers but as teachers as well. As analysed by Choe Nan-kyung, Yi Seonyu (1873-1949) is said to have given special emphasis to his pedagogical activities; apart from recording in Japan, he

compiled his own renditions of *obatang* (‘the five repertory pieces’), while teaching extensively in Hadong and Jinju (109).

In Jinju, Yi taught in *Jinju-gweonbeon* (‘union of female entertainers of Jinju’), and other masters, including Kim Changhwan, Song Mangap and Jeong Jeongryeol are also recorded as having taught female singers (Kee Hyung 16). Such unions offered professional training, solidly preparing *giseang* as multi-skilled entertainers; training included folk or classical songs for women, traditional poetry and instrumental music (usually learning the *gayageum*, the twelve-string zither) and, after 1907, when *gisaeng* were invited to perform in the first experiments of *changgeuk*, *pansori*. Ironically not deviating from the formula ‘extensive training leading to the creation of a master singer,’ the ‘graduates’ of *gweonbeon* training, usually led by invited master singers, were seen as first-class entertainers (*ilpae gisaeng*), as opposed to entertainers considered as lower-status because they were thought to be prostitutes (*sampae gisaeng*) (see B. Song 35). With the rise of indoor stages, demanding less stamina and with acoustics favourable to the melismatic abilities of the female voice, *gweonbeon* increased the pace of producing female singers. This is showcased in the popularity of Yi Hwanjungseon, a *gisaeng* frequently gramophoned during the period as well as the formation of all-female *changgeuk* groups (*yeoseonggukgeuk*), which reigned in post-Independence Korea. During the period of Colonisation, however, the foremost (perhaps accidental) contribution of female singers seems to be the preservation of *han* in the voice of *pansori*; in response to the oppressed audiences’ penchant towards the sorrowful *gyemyeongjo* songs (requiring extensive melismas), female singers promoted relevant performances and trained accordingly, as depicted in the example of Jeong Jeongryeol’s teaching style for female students (see Kee

Hyung Kim 17).[70] Moreover, the growing number of female *gwangdae* should not be seen in relation to the shamanistic origins of the genre only, but also, on a deeper cultural level, to the *han* itself, since feelings of sorrow and lament are considered by Koreans as fundamentally *eum*, therefore female (see Kyung-hee Kim 'Theory' 54; Shim 33).

The most important shift was, nonetheless, effected through the appearance of *changgeuk*. Not overlooking the intricacies of its historical struggle, starting as an in-law of *pansori* in *Weongaksa* Theatre (1908) and leading to the foundation of the government-subsidised National *Changgeuk* Company (1961) and its Committee (1967), responsible for defining it as an artistic genre on its own (B. Song 33; Killick, 'Opera' and *Discourses*), the emergence of *changgeuk* is critical from a pedagogical point of view. *Changgeuk*, promoting dramatic en-action and employing such devices as interpolation of less difficult albeit well-known songs, is often criticised as a serious hindrance to the training of *sori*. Shim explains that

> [*p*]*ansori* singers who also performed *changgeuk* focused on memorizing *changgeuk* words, easy songs and elements of plays of the new productions, rather than emphasizing the vocal training necessary for orthodox *pansori*.… [W]hen *changgeuk* singers sang solo *pansori*, they still sang in *changgeuk sori* style thereby compromising the authentic *pansori* tunes and performance practices. (27)

This lighter or less-trained version of *sori* came to be known as *yoengeuk sori* ('play singing'). However, given that both *pansori* and *changgeuk* were mainly practiced by the same performers, combined with the fact that *changgeuk* was no longer the single realm of the singer, but of the director and the writer as well, *changgeuk* necessitated the first attempts at actors' training. Although highly specialised *pansori* singers faced

[70] For an extensive analysis of the contribution of all-female *pansori* troupes, see Killick, *Discourses* 104-23.

difficulties in acquiring the new techniques, Pak Jin, director of Dongyang Geukjang and principal figure in the second generation of *changgeuk* (in the 1930s), took the initiative of training the older singers in basic acting techniques as well (Killick, *Discourses* 62). As a consequence, the following generations of *pansori* performers, expected to enact either the voiced drama of the traditional form or the all-out drama of *changgeuk*, had to be trained so as to perform with equal flair in any point of the continuum.

During the later years of Colonisation, as native culture outside touristic feasts organised by the Japanese faced more bans and *changgeuk* grew stronger, there was, among *pansori* circles, an obvious concern about the transmission of *sori*.[71] Thus, in 1930 the Korean Music Association (*Joseon Eumnyul Hyeophoe*) was formed, promoting *pansori's* old style (*goje*). In 1933, it was reconstructed as the Korean Vocal Music Research Society (*Joseon Seongak Yeonghwe*), 'initially concerned primarily with the training of successors to the senior *p'ansori* artists who were now approaching the end of their careers' (Killick, 'Opera' 104). Revitalising teaching, members of the society expanded its activities to performances in the donated *Dongyang* Theatre, before being dissolved by the Japanese in 1940. However, as is apparent in the recoined name of the group, the Society, alongside its quest to educate a new generation of singers, promulgated in its short life the first systematic scholarly research on the genre.

[71] It is important to emphasise that traditional arts were used for pro-Japanese propaganda or faced censorship and control mainly in the later part of the colonial period. Killick, through extensive research into the records of the time, establishes well the fact that at the beginning of the colonial period many Japanese promoted local culture and the influence of Japanese arts was a major stimulus for the creation of *changgeuk*, even though later on 'nationalist historians inclined to view the indigenous performing arts as having been uniformly suppressed by the colonial regime' (*Discourses* xxviii).

Academic interest and fear of extinction of the genre among practitioners nourished this movement towards preservation, which reached its apogee, and legislative expression, during the 1960s. In 1962, the first Cultural Asset Law was voted and two years later the first group of Intangible Cultural Assets (*Muhyeong*), including *pansori* as Number 5, was designated. Since then, several *badi* ('versions of the five existing songs') have been nominated and/or designated by the system of *Muhyeong*. The Cultural Properties Bureau of the Ministry of Culture appoints performers of the selected versions as *ingan munhwajae* ('human cultural treasures') or *muhyeong munhwajae* 'intangible cultural treasures,' generally known as *poyuja* ('holders' or 'preservers').[72] However, the official term used in the legislation, after several changes, has been, since 1994, 'Person who Completed the Course.' The pedagogical preoccupations of the law date back to the justification of the first designated songs as 'educational materials for future singers' (Kee Hyung Kim 20). But what is the reason for this apparent emphasis on the training process? Training in its new legislative context is seen as the main guarantor of preservation; holders receive a monthly stipend in order to perform and teach the chosen version of a song in their entirety. Among other educational duties, such as officially commenting on the progress of their students and awarding certificates, holders are obliged to appoint one of their students as their selected successor.

Up to today, the training of *sori* has been in a constant dialogue with the system and practices of holders. On one hand, the system contributed largely to the post-Colonisation survival of the known repertory and the preservation of its traditional, mainly mimetic, pedagogy. These efforts rapidly rekindled interest in the performance of the narrative songs in their entirety, a practice which, in the twentieth century, was

[72] The only drummer designated was Kim Myeonghwan, in 1978.

reinvented by Park Dongjin's first full-length presentation of *Heungboga* at the NCKTPA in 1968. However, the 2001 revision of the law not only defined the training style as experiential, but also required that the holders be 'able to preserve the exact format' (Kee Hyung Kim 22-23). As implied in the use of such derogatory terms as *sajinsori* ('photographic sound'), the officially endorsed approach to transmission can lead to a rigidification essentially opposite to the traditional practices, which were largely improvisational and relied heavily on the individual.[73] Furthermore, since the system privileges versions with distinct (and proven) local origins, other versions have become extinct or their continuation has been endangered. Nowadays, similar scorn surrounds performance practices outside full-length performances, such as '[s]egmental episodic singing [which] came to be denigrated as *t'omaksori*, "piecemeal *sori*"' (Park, *Straw Mat* 107). Overall, it seems that the government-subsidised movement from the fluctuant mimetic training *d'antan* towards replicative transmission has guaranteed the uninterrupted voicing of the earlier voiced *han*, but simultaneously endowed the living community of the *gwangdae* with a new *han*: the suppression and control of its present-oriented creative force.

Politicising Modern Han

'[A] narrative invention is a formula for reinvention'
(Park, 'Literature' 147).

How could modern training surpass the formulaic dead-end of mere familiarisation with long outmoded cultural semiotics? The answer once more came from a 'sidepath,' the association of *han* with university-level trainees. In the immediate aftermath of the assassination of Park Chung Hee, the dictator who came

[73] A well-grounded discussion of the system of 'holders' can be found in Yang's thesis.

to power through the 5.16 *coup d' état* of 1961, chaired the two-year long military junta and became the first president of the Third and Fourth Republics of South Korea (1963-1972, 1972-1979), *pansori* gained a new stimulus through its connection with the popular culture movement of the era. During the 1980s and 1990s, students, who had been inviting *pansori* singers to their campuses since the 1970s, used its expressive means as a lens though which they reconnected to the reality of the times. Experimenting with protest folk songs (*minijung norae*) and satiric, folk-inspired, performance practices, collectively known as *madanggeuk* (Abelmann; Namhee Lee 555-61; Park, 'Literature' 150; Wells), their *han*-filled voice found its expression in the form of new *pansori* though the figure of Kim Jiha (1941-). His (so-called) dissident poetry was turned into newly-composed (*changjak*) *pansori* by musician Im Jintaek (1950-). Their *Story of a Sound* (*Sori Naeryeok*, 1974), *Sea of Faeces* (*Ttongbada*, 1985) and *Five Bandits* (*Ojeok*, 1993; originally written in 1970) became the *sori* of the generation in revolt and reawakened the literary and compositional consciousness of *pansori* artists.[74]

Resulting from the same undercurrent were two poems by future President Kim Daejung, '*Okchung dansi*' ('Short Prison Song,' 1982) and '*Ije gamyeon*' ('If I Leave Now,' 1982), set to *pansori*-type music by Jeong Cheolho, and Kim Myeonggon's *Geum Sugungga* (1988).[75] The latter was a new rendition of the classic tale, which avoided Chinese phraseology and provided an ending which was drastically shifted towards democracy. Hence, it managed to employ the well-known story to comment

[74] This 'borrowing' from the deposited repertory and modes of expression of traditional arts is not only encountered in the field of music. The pioneers of modern Korean theatre have included folk arts in their experimentations since the 1960s and 1970s. A characteristic example is Oh Tae Suk's *Why Simcheong Dove into the River Twice*, which is not only a retelling of the traditional *pansori* narrative, but also an attempt at incorporating the voicing and sounding of *pansori* in a contemporary piece.

[75] They are translated in Park, *Straw Mat* 142-43.

on the critical politics of the times. The movement reached its zenith with Jeong Cheolho's *Haneuldo Ulgo Ttangdo Ulgo* ('*May 18, Heaven and Earth Cried*,' 1993), a poetic metanarrative on the 1980 massacre in the city of Gwangju, which iconically reunites the historical struggles of Jeolla province with its artistic offspring, *pansori*. I have to note that new *pansori* of the twentieth century consistently maintains *han* as its nucleus, by promoting the image of the self-sacrificed protagonist, who symbolises the anti-colonial and broader anti-oppressive struggle of Korea. However, the rapidly rigidified (or, perhaps, conveniently past-oriented) official training system has been the major counterforce to these attempts at regeneration: great singers, with the exception of the newly-composed *pansori* mentioned above, have been solely concerned with performing and transmitting traditionally fixed versions. Even today, it is highly unlikely that these pieces would be used for training purposes, or even regarded as parts of the repertoire, mainly because their creators are regarded or self-proclaimed as non-professionals (Um, 'New *P'ansori*' 28, 44, 47).

'The old ways of today's pansori masters'[76]

As new *pansori* and attempts to recover lost repertory continued, the apprentice system never ceased to produce students in the hereditary manner of the *mudang*. After the first generation of holders passed away, their versions continued to be practised and performed by their students. Park insists that the genre 'thrives much less on improvisation or new composition than on collective tradition and confirmation of its past' (*Straw Mat* 15). This, however, depends on how one defines *pansori*. Because, if *sori*, the vocal technique and expression, is taken as the very essence of the genre, then one is able to see that the *pansori* landscape (including existing songs and their never-ending evolution through performative contexts,

[76] From a description of a late-Joseon procession-type celebration, found in H. Song (111).

changgeuk, new compositions, concerts, adaptations and the similar), as opposed to an imagined *pansori* locus, still thrives on improvisation and composition, and is indeed future-oriented. From my perspective as a foreigner/cultural outsider, the community of *pansori*, usually lamented over in the literature as being on the verge of extinction (see all works by Park and Jang, among others), was encountered as varied and dynamic. The fact that performative and training contexts alike do change is no reason for dead-end introspection. *Pansori* trainers and performers have already managed to take advantage of the opportunities new media and technologies offer, and the common denominator of this wide range of efforts is simply the transmission and in-performance sharing of the *pansori* voice. In other words, the most plausible answer to questions of the type 'what can be claimed as an intrinsically *pansori* structure when traditional narratological, poetic, and performative contexts shift in order to allow space for reflection on experiences of modernity?' seems to be the intention(ality) towards a *pansori voice*.

Kee Hyunh Kim is right to warn that '[u]nless *pansori* finds a new path, and not holding stubbornly onto traditional pieces, *pansori* cannot remain viable as a "living" art' (29). Still, his warning does not mean that *pansori* is *not* a living art, or that there are no other activities in the field besides preservation. Rather, his criticism does not only suggest that new *pansori* be created and promoted, but also points to the need to elevate these new pieces to the high artistic standards the genre has achieved in the past. And there is no question that this can only be realised through relevant, well-organised and demanding training—as has been proven in the past.

Kim also states that '[o]rally transmitted arts exist, without exception, as a form of local type' (Kee Hyung Kim 9). However, the influx of Western culture, the technological advancements and the centrally organised contexts of training have

influenced the way *pansori* is transmitted today. Even though *pansori* has for long existed in close-knit relationship to its distinct local seedbeds, nowadays the Traditional Performing Arts High School, the most influential colleges, the NCKTPA and the National *Changgeuk* Company are all located in cosmopolitan Seoul. In 1993, *Seopyeonje*, a film by Im Gwontaek made a new box office record in Korea and attracted worldwide attention to the genre. The movie was the first to focus on the *han* of the traditional training process, following the hardships associated with the training of a *pansori* singer's daughter.[77] In 2003, *pansori* was designated a Masterpiece of Oral Tradition and Intangible Heritage of Humanity by UNESCO. Emic academic inquiry ranges from such suggestions as that 'it is highly necessary to overcome the dependence on the Western-oriented musical viewpoint' (B. Song 38) to Kwon Oh-sung's polemic vision: 'Korean traditional music should no longer try to keep its traditional identity but have to find a way to be part of this global music scene' ('Globalization' 90). In such shifting contexts, it is almost irrelevant or ahistorically romanticised to view training as the road 'to greatness,' present it mostly as 'sacrifice,' and identify 'transcendence' as its ultimate goal, or apply Sin's principles to today's training (Willoughby, 'Greatness' 126-136 and 'Master' 71-94). Appearance, vocal attainment, weaving of the plot and gesture could be seen as the basis of *pansori* training, but currently, *inmul* in the sense of stage presence, versatility and the ability to combine theorisation with practice are of equal importance. A closer look at the branches, expressions and possibilities of today's training is, thus, needed prior to an elaboration on its exact practices.

[77] The *changgeuk* presenting the doleful life of Im Bangul (1904-1961), staged by the National *Changgeuk* Company in 1987, could be seen as a precursor of the concept.

Nowadays, *pansori* is not only taught in private studios or through the traditional lines of masters. In a movement fostered by the Korean government, *pansori* has become the centre of attention of many Korean institutions and courses (not to mention the immense interest expressed by scholars and foreigners). Among the most important *pansori* courses are those of Seoul National University (1963), Hanyang University (1972), Ewha Women's University (1974), the Academy of Korean Studies (1981), Cheonnam National University (1982), and the Korean National University of Arts (1993), where, besides the specialised *pansori* course at the Department of Traditional Arts, *pansori* classes are taught to acting students too. In these courses, the norm is that students do specialise, but they are given the chance to enrol in a variety of related subjects, both theoretical and practical. Moon Soo Hyan describes that:

> [f]or four years we learnt acting, traditional dancing, because of *ballim*. *Pansori* has acting, *ballim*, and singing, so we were taught so many different things. In order to perform music drama, this is necessary. And the reason why we are taught so many things is not to perform the 'really traditional *pansori*.' Nowadays it's more popular to make fusion art or *changgeuk*. (July 2009)

In addition, as Howard observes, '*p'ansori* clubs operate on many university campuses, and *p'ansori* performances are quite frequent and reasonably attended' (*Guide* 87). Outside university-level tutelage, government-subsidised training takes place at NCKTPA on a termly or yearly basis and at the Traditional Performing Arts High School in Seoul. The overwhelming majority of the latter's students enroll in relevant university courses or embark on professional careers. Of course, there are many arts high schools offering electives in *pansori*, but within these, *pansori* studies cover an insignificant percentage of the overall curricula. As a consequence, learning for many teachers has become the norm in present-day *pansori*, as verified in all

interviews conducted (Moon Soo Hyan; Lee Jueun; Noh Hae Yang), starting in the first teacher's studio during childhood, attending later the High School of Traditional Performing Arts, and, most frequently, enrolling in a university (even perhaps for postgraduate study).

The possibility of drawing from multiple teachers, affecting the once strictly separated styles and schools, is enhanced by the rapid development of the *pansori* discography—and, given the fact that the core of the training is still mimetic, this is not an exaggeration. Aspiring singers undergoing training are able to select from a large number of releases. These range from those of modern master singers in either selections demonstrating their personal style and abbreviated versions of *pansori* songs (Pak Jowol, Seong Changsun) or full-length renditions, early recordings re-released in the 'Great Voices of *Pansori*' series, *changgeuk* versions of songs (for example, Kim Yeonsu's Changgeuk *Chunhyangjeon*), as well as CDs celebrating *pansori* as an important cultural asset or CDs accompanying relevant scholarly publications (see Howard, *Guide* and 'Recording'). Nowadays there are also DVDs of performances available either in the market or specialised libraries, such as the Arko Arts Library and Information Audiovisual Center. Discographic releases cannot only be accessed in the market or relevant archives; the founder of Synara Records has created a museum in Incheon, displaying a collection of approximately 50,000 recordings.

What will, perhaps, never be exhibited is what I term the 'unreleased discography' of *pansori* training: the tape (or mp3) recordings of classes and private lessons meticulously preserved by *pansori* students since the advent of the tape recorder. Discography also affects training by dictating new trends and styles (thus more versatility for future singers). Over the last fifteen years *pansori* has been

released in rap, hip hop, jazz and musical theatre versions, as well as being incorporated in the recent trend of fusions and crossovers (Um, 'New *P'ansori*' 26, 49). What is more, there are already documented instances of training of professional singers directly related to discography. For example, in 1992, Jo Sanghyeon related to Keith Howard: 'I enjoyed listening and singing along to the songs. We have a saying, "near ink one is stained black," and so, since I liked listening to music, it was my destiny that music would become my life' ('Recording' 166).

Quite common in recent years is the practice of releasing CDs bearing witness to the art of the new generation of performers as testified in the awards of the Jeonju *pansori* contest, '*Daesaseup'* (e.g. Kim Suyeon, 1994; Oh Jongsuk, 1994; *Deugeum* collective release in 1997). However, many of the contestants have not made it to the pantheon of *pansori* legends yet, and many blame the policy of the organisational committee to judge on the basis of short performances (thus, snippets of vocal qualities) instead of full-length stagings, which are possible only if the performer is sufficiently trained. Dating back to the *Chunhyang* Festival in Namweon and the master singer competition opened by Song Mangap, Yi Dongbaek, and Jeong Jeongryeol in 1935 (Kee Hyung Kim 18), the prestige and opportunities associated with the practice of contests have attracted a large number of both novice and highly-trained singers.

The 2003 *Ttorang Gwangdae Konteseuteu* ('Ditch Clowns Contest'), however, brought to the fore a new trend in the history of *pansori*, that of no-training.[78] For the first time, amateur performers, perhaps encouraged by the breadth of electronic resources available, organised a contest for singers without official training, instigated

[78] The activities of the group as well as the particular competition are examined in detail in Um, 'New *P'ansori*.'

the *pansori* street performances in Insa Dong in 2002, issued their *National League of Ttorang Gwangdae* in 2004, and released their own recordings (Appendix, '*Pansori* Online Resources' 337). Even though in their attempts urban, pop and broadly contemporary aesthetics are combined with *sori* vocal stylistics in often humorous or satirical outcomes, their plots showcase the traditional penchant for dramatic and emotionally charged topics, such as disease, migration and gender inequality. The needs of the genre, nevertheless, still seem to privilege training, since, in relation to their contest performances, 'the number of participants and the quality of the works were not satisfactory' (Kee Hyung Kim 27). In addition, as expected, there is no connection between the renowned singers and these initiatives yet. However, this fact is not to be taken at face value only; the acquisition of the *han*-filled physiology demands an equally *han*-filled training process. It is true that these efforts express a genuine interest in the genre and create new platforms where *pansori* can be discussed and promoted. They nonetheless fail to recognise the crucial distance between the daily and the extra-daily voice, the voice that is instinctively acquainted with *han* through informal training and the systematically trained *sori* containing and sharing the *han*, the informal vocality of grief and the trained vocal codes interpreted as *han*—in other words, between the individual 'grain' and what I refer to as the 'grain of the genre.'

Pansori has also fascinated worldwide audiences in festivals, concert halls, or even carnivals, and the subsequent interest of foreign academics and practitioners can be evidenced in the wealth of bibliographic material available in foreign languages (mainly English), as well as the increasing number of foreigners travelling to Korea to undertake shorter or longer periods of training in university courses, at the open classes of the NCKTPA or private studios. Moreover, an increasing number of

performers and students write about their own *pansori*-inspired practice, often as part of anthropology or performing arts curricula, especially in the US or Germany. In this opening of training to the globalised arena, two have been the most important contributions: Chan E. Park's cross-cultural/transnational *pansori* and Tara McAllister-Viel's intercultural approach to training.

Cultivating a unique blend of academia and practice, Chan Park has studied ethnomusicology at the University of Hawai'i and *pansori* for almost eleven years in Korea (1976-86). An active researcher and performer herself, Park has published seminal articles and a monograph as well as produced new versions of *batang*, such as her *Centennial Pansori* (2005) or *In 1937, Park Heungbo Went to Almaty* (2007). Treating *pansori* mainly as 'verbal art' (Park, *Straw Mat* 245), Park attempts to answer the question of 'how could *pansori* be made enjoyable to audiences outside the Korean language base?' with her suggested bilingual *pansori* ('Literature' 156). Distinguishing between *aniri* in English and *chang* in Korean, when facing multicultural or mainly English-speaking audiences, could be judged as problematic on the basis that the approach belittles the layers of information woven in the structure of the song itself and the inherent musical value of spoken passages. However, Park has managed to engage audiences internationally. Her compositional methodology, including rhythmical and narrative readjustments and 'fresh choreography' (Park, *Straw Mat* 254) alongside translation, has been promoted via the ongoing Korea Society's Educational Outreach and, according to its creator, could be seen as 'a soft power that facilitates heart to heart communication' ('Defining').

McAllister-Viel, combining academia and practice in another intriguing blend, was Visiting Professor of Voice in graduate and undergraduate acting training programmes at the Korean National University of Arts for four years, up to 2005.

While in Korea, she studied *pansori* under holders Han Nong Son and Song Uhyang and audited An Sook Sun's classes at KNUA (addressed to drama students). Through her research and teaching, she developed an intercultural and interdisciplinary approach to training actors' voices, merging *pansori* training, *Hatha* yoga and *Tai Chi Chuan* (*Wu* form) techniques with Linklater, Rodenburg and Berry exercises in ear-training and development of breath support, as well as *pansori* with Laban in devising exercises (McAllister-Viel, *Approach*). She is currently teaching and further developing her training at Central School of Speech and Drama in London, whilst publishing extensively on voice pedagogy and her training in Korea.

Nowadays *pansori* training has even been transferred outside the sphere of *pansori*. Launched by the International English and Culture Association in 2005, under Dr. Min Byoung-chul of Chungang University, the '*Chuimsae* Peace Movement' will attempt to 'demolish strongholds of envy, jealousy, and insecurity among Koreans by giving participants an opportunity to vocalize their feelings and thoughts on what they think can hamper harmony among peoples' (dela Rosa Yoon n.pag.). *Han's* perpetual existence can be therefore traced throughout the history of *pansori* pedagogy and its current shifting landscape of reconnection with (globalised and local) political concerns and social movements, transnational attempts at 'narrating faith, resistance, and healing' (Park, *Straw Mat* 114) or intercultural exercises of 'screaming, grieving, grunting and groaning' (McAllister-Viel, *Approach* DVD). Over the course of the years, the unique core of phonated sorrow has moulded an equally unique medium of sorrowful phonation, the *sori*. Park suggests that for voice training purposes we should turn to the past ('Literature' 159). Maintaining the dialogue with this dynamic past, as presented over the last few pages, the following section will closely examine several of the present-day training practices.

VOICE TRAINING

Context

Before elaborating on issues of voicing *sori* qualities, it is essential to start with the framework of traditional models in mind. As suggested earlier, during the nineteenth-century heyday of *pansori*, three schools of transmission were established in accordance with lineages of pedagogy and geographical, linguistic or musical characteristics and tendencies.[79] However, the creation of schools should not be regarded as a fixed moment in the past, but rather as a process of gradual evolution, as suggested in Park's developmental scenario: 'Individual innovations (*tŏnŭm*) were transmitted, concentrating in distinct schools of singing (*che*), with the most universalized of these innovations becoming recognized as "modes" (*cho*) beyond denomination or school' (*Straw Mat* 178).

This historicised division between the two most influential schools, *Dongpyeonje* and *Seopyeonje*, can find geographical kinships in the *udo* (≈ right side/way) and *chwado* (≈ left side/way) schools of Jeolla *nongak* music (Hesserlink 145) or the recent academic trend that sanctifies music of local origin. The division itself can be used to provide additional support for my understanding of the basic physiological grain of *sori*. As far as the narratives are concerned, although transmitting the same plots, the two pedagogical approaches favour different formulaic devices and musical skills, as shown in the '*Pansori* Schools' table in the Appendix ('Table 2' 337). The same can be said with regard to their transmission of the struggling physiology of the voice. In this light, the dividing undercurrent between

[79] Pihl suggests the existence of a fourth school *Kangsanje*, or 'River and Mountain School' which is characterised by its 'dense rhythmic subtlety and the innovative interaction of its words and drumming patterns' (92-93). Kim Sohui and Chan E. Park studied this style, extracts from the *Simcheongga* version of which I was taught by Moon Soo Hyan in June-July 2009. However, since this branch was founded by Park Yojeon, it is usually seen as an extension of his Western School.

pansori schools can be found in their distinctive aesthetic stance towards *han*, ranging from Dorian expression (*Dongpyeonje*) to dramatically emphasised grief (*Seopyeonje*).

As a result of the recent policy of holders, these distinct styles were initially rigidified, but nowadays learning from several masters is common practice and training encourages students to acquire and perform *batang* of different styles. Thus, the characteristics presented in the table should be understood mainly as reference points and 'individuality, family and degree of study should also be considered' (Kee Hyung Kim 11), alongside the context and duration of training. Moreover, if the aesthetic choices provided by each style and school are regarded as a pallet of possibilities in order to serve the performative needs of characterisation and connection to an audience, Park is right to note that 'the criteria of division … may have been overemphasized' (*Straw Mat* 180).

What, however, unifies styles, pedagogies and individual approaches is the painstaking character of training. When interviewed, Moon Soo Hyan confessed: 'In my memories, all is practice; even eight hours per day' (Personal Interview). Similarly, Ms Lee admitted that training 'is forever. It is endless and it changes all the time. It gets deeper and deeper. I always visit my teacher and ask her whether I am doing fine' (Personal Interview). Energy-absorbing and never-ending, training is expected to be harsh and rigorous, whence the recurrent criticism of today's singers as never having trained sufficiently hard (Howard, *Guide* 91; Park, *Straw Mat* 163).

The reasons behind the emicly valued hardships could be at first seen as associated with the duration of a *pansori* performance and the acoustic demands traditionally placed on the non-amplified performer. However, in the era of

microphones, explications should be sought in deep-rooted cultural perspectives as well. According to Song Hye-jin, among Korean musicians 'the notion that practice is more efficient than special "technique"' (33) is widespread. Naturally talented singers are not appreciated as much as those who have painstakingly trained their voice to the level of *sori*; in the *han*-filled acoustics of *pansori*, training should also reverberate with struggle. Besides shifting ideological contexts, and far from Willoughby's anachronisms, the *raison d' être* of this pedagogical approach can also be found in the physiology of the *pansori* voice, its corporeal grain.

Repeatedly encountered anecdotes of master singers bleeding copiously whilst in training are not as far-fetched as one would imagine. In order to achieve the desired solid and condensed quality of *sori*, singers are said to 'break' their voice before finding their 'true voice' (Howard, *Guide* 90). On a micro-scale, this was evidenced in my fieldwork as well. Over the first few classes at the NCKTPA, many among my classmates were repeatedly coughing or losing their voices after a while. My first reaction, as an actor imbued in the protective training of the West, was to internally translate the instructions given to already familiar mechanics of relaxation. However, the sound produced was far from the desired. During the final two weeks of training, I had to let go of any preconceptions and fully embrace the mimetic training of my teachers and it was only then that they both commented that there were moments when I sang true *pansori*. The experience was a valuable one as it foregrounded in an embodied manner the direct connections not only between the voice and its bodily mechanisms, but also between the voice and its cultural context. When attempting to produce the specific voice of a genre, there is no space for arbitrary translations: the voiced result relies not only on the appropriate training of the musculature, but, even

more importantly, on the social, cultural and historical forces that shaped the training itself.[80]

What is it then that differentiates the mechanics of *sori* so much from a Western-conservatory understanding of the voice? Cicely Berry's first observation, when working with Korean actors, was that their use of the language sounded 'more emphatic, and that stress often came from the throat' (*In Action* 58). Similarly, *sori*, from the point of view of physiology, resonates mostly on the level just above the glottis, resorting to the oropharynx as amplificator and creating pharyngeal tension. Constant pressure on the larynx most often results, if not in rupture of the soft tissue of the vocal folds, in the acquisition of nodules. Thus modified, the vocal folds are unable to vibrate their full length and are precariously forced together on the upper register (hence the shouted quality).[81] It is through this moulding of the bodily source of the voice that such aspects of *han* as 'willingness to overcome difficulties,' 'intensity,' 'longing and parting' (Younghee Lee 21-23) and chronic unresolved tension (see Choi and Kim 6) shape drastically the grain of *pansori*. Moving from the macrocosm of culture and history to the microscopic level of laryngeal mechanics, training, as discussed in the introductory section of this chapter, seems to guide the folds to a metaphorical act of *han*: never fully together and frequently (counter-) forced apart.

Structure(s) and Styles

Discourses on the macro-structure of pedagogy vary in the literature in accordance with the period examined or the emphasised underpinning concepts. Pihl,

[80] Of course, the question of syncretic trainings or cross-cultural influences and fertilisations is a different one. My focus here is on the training processes of the 'source' genre within its own cultural context.

[81] See also the relevant discussions in Kang's thesis as well as in McAllister-Viel, 'International' 98 and 'Inside/Out'; Park, *Straw Mat* 157; Shim 53.

mostly referring to the nineteenth century, sees training as starting at a very young age, usually under a relative. It then continued with long practice in the mountains in a period of 'punishing efforts to acquire a "voice"' (104-05), and was accomplished when the novice joined an itinerant group of *gwangdae* and debuted in a competition or other festivity. When retiring, the singer would devote himself to his trainees. Willoughby pays more attention to the circumstances under which the student was initiated in the art of *pansori*, when suggesting her four-step structure: 'Introduction to Pansori, Learning from a Master, *Dokkong* (attaining *deugeum*), and Rebirth as a Master' ('Master' 77)—a structure which, as previously discussed, seems to refer to the heyday of traditional *pansori*, but is applied to modern findings. However, other researchers seem more preoccupied with the overarching purposes of training in their suggested pedagogical models. Lee Byong Won acknowledges four developmental stages: '1) observing and absorbing the primary teacher's performance, 2) learning by rote and by imitation of the primary teacher, 3) learning from other teachers while developing one's own style, and 4) the recognition of musical maturity, determined by the establishment of the musician's personal style and masterly performance ability' (45). Shim, in his simpler formula, emphasises the same movement from '*sajinsori* (photographic sound)' to 'her/his own unique vocal characteristics' (55). Therefore, when investigating the intricacies of training, one should not forget that the pedagogy of *pansori* is twofold and does not end in the internalisation of the bequeathed *sori*, but in the shaping of an individual one.[82] In antithesis to discourses that overstress preservation through mere mimicking, the acquisition of what I have called the 'grain of the genre' is not a purpose in itself; rather, the trainees are considered as

[82] Although intense and coming from two sources, my training, due to time constraints, can be situated in the first phase of internalisation. The discussion of the second phase relies in the literature and, mainly, on the interviews conducted as well as the performances attended.

professional voicers only when they achieve a successful dialogue between this grain and their individual one, Barthes's 'grain of the voice.' This is a crucial point from the perspective of voice pedagogy, and actor training in general, and I will revisit it in the concluding chapter of this thesis.

As for the microstructure of the trainer-trainee relationship, although contextualised in varying surroundings, Park's proposed model seems invariably applied: '1) Preparing the learner's text, 2) Sound reception, 3) Drilling, and 4) Polishing' (*Straw Mat* 158-60). However, my fieldwork attested to the recent rapidity with which the use of new media has facilitated 'the procedures of intrinsic change in Korean folk music' (M. Kim 309). Although for Park the first step is a detailed dictation of text extracts, none of my teachers ever separated sound from text. My private tutor may have been tailoring this stage in order to adjust the training to my level of Korean. However, I observed the same tactic of not separating text from sound in the NCKTPA classes, where I intentionally did not attend the classes for foreigners but joined the classes for Koreans. Another plausible reason for this shift could be that nowadays copies of the entire texts and scores can be easily obtained or accessed.[83] At NCKTPA sheet music was circulated at the beginning of the first class. Also, Moon Soo Hyan recommended specific editions of scores before we commenced our sessions. During the second phase, the musical text is apprehended in fragments. Park suggests a tripartite structure of reception: 'recording, mapping, and repeating' (*Straw Mat* 160). However, both my teachers were mostly concerned with the live act of repetition. Tape recording, unlike Park's handwriting, was simultaneous or sporadic, and mapping was more of a homework activity (Appendix, '"*Sajeolga*" *Danga*: Personal Score' 338). This individual process of repetition and acquisition

[83] Moon and Lee verify the same, sound-and-music inclusive, strategy in their interviews.

forms the stage of 'drilling' for *Park*. As mainly experienced in my training in the longer extract of *Simcheongga*, training works accumulatively, never proceeding to the next fragment unless the previous one is fully internalised in all its textual, musical and vocal properties (DVD, '*Pansori* Training—Learning by Rote'). In the last phase, building lines out of words or phonemes and scenes out of lines, the learner arrives at the acquisition of a whole narrative with the 'desired automaticity' (Park, *Straw Mat* 164). Although not experiencing the acquisition of a whole *batang* but only of two scenes from *Simcheongga*, two versions of the famous '*Sarangga'* ('Love Song') from *Chunhyangga*, the introductory song from *Heungboga* and the '*Sajeolga' danga*, the approach experienced in my fieldwork was identical. Both in my NCKTPA class and Moon's private studio, the largest part of each session was dedicated to revisions of the already learnt portions of the songs. It was only at the very end that a few more lines were introduced. This slow moving, cumulative and experience-centred approach not only allowed time for the memorisation to work on the level of the poetic and musical texts, but also honed my ability for precise ear-training and absorption of the complicated details of phonation.

Working simultaneously on the microstuctural level of episodes and the macrostructural perspective of *batang*, with the ultimate aspiration to acquire *sori* and hone one's own expression of it, *pansori* training requires (and cultivates) an extreme capacity of memorisation. Ms Lee relates that 'when you are being trained, you are expected to be very good at imitating. Naturally, you have to understand very well too. Still, imitating is very important' (Personal Interview). The mimetic core of *pansori's* pedagogical style cannot only be justified by its historical life in the realm of orality, as crystallised in the auxiliary to memorisation techniques of redundancy, repetition, and use of formulae (Kichung Kim, *Literature* 197-98). With the advent of

recording technologies and the publication of scores, turning away from such practices would appear natural or, at least, expected. However, the importance of these newly-added devices not underestimated, *pansori* training remains a highly memory-centred activity. Memorisation techniques are mostly an embodied rather than an intellectual praxis and, much more importantly than the structural or narrative details, what is transmitted through them is the nucleus of singing more than the song, the *sori*, in all its multilayered ramifications. I copy here an extract from the very first entry of my training logbook as an example of the methodology of *mimesis* of *vocal* action:

> The style, perhaps following the paradigm of the master/disciple relationship, is mimetic in the sense that the teacher performs one phrase and we then imitate. We are given a sourcebook from the Center with a general introduction to the genre, and a collection of songs, with lyrics and some annotations. Songs are also given in Western staff notation. However, the emphasis is much more on the live rapport between the group and the teacher rather than on studying the notes or the lyrics—she is also changing the succession of the verses and disagrees with some phonetic suggestions of the editor. Only rarely does she refer back to the transcribed rhythmical patterns, and this usually happens when the group drags the rhythm behind or misplaces the syllables of the text on the melody. She insists on us being exacting with the tempo, the text and the qualities deployed in the sound, as well as energetic (she also makes fun of us by imitating our soft sounds or the dragging back of the energy at the end of phrases). (NCKTPA, 8 June 2009)

On a certain level, this type of strictly mimetic training could be paralleled to an unconscious preservation of the Confucian hierarchy, with the student being corrected so as to sound as close as possible to the *sori* of the teacher. The same sense of unquestionable reverence toward the teacher was also encountered at my NCKTPA classes. All students arrived before the teacher, sat down on large, thin pillows and remained silent until the teacher, Noh Hae Yang, arrived. Everyone sat on the ground

apart from her, nobody spoke unless given permission; I had to ask for a permission to record (and was allowed to do so only due to the very specific circumstances), and, after each session, one student stayed to help rearrange the room and return the drum to the staff of the Center. It seems that the traditional *sori* that lamented and scorned the deficiencies of the rigidly hierarchical Korean society of the dynasties has preserved in its training this movement 'against a wall.' The first step towards the *sori* is the harsh process of exact internalisation of the teacher's voice. Only after this is satisfactorily completed, the student is expected to build on the mimetically acquired grain of *pansori* and propose his or her own sound. Even though the acquisition of *sori* is nowadays less formal and takes place in a democratised socio-political context, it is still a movement of breaking through the confines of a hierarchical pedagogical core towards a *sori* of one's own.

Content

***JANGDAN*:** In Korean music, the triple metre is the predominant rhythmic unit. *Jangdan* (*jang* ≈ long, *dan* ≈ short), the closest translation of rhythm, is a term associated with features of 'meter, accent, tempo and phrase' (So 103).[84] Even though genre and categorisation (folk music), as well as purpose and performance context, should be taken into account, most scholars reiterate Hahn Mynghee's analysis, according to which 'the concept of tempo in Korean music is said to be based on the rhythm of human breathing' (40). *Jangdan* follow the cycle of inhalation and exhalation, instead of the rhythm of heart pulses which provide the basis for European

[84] Reexamining *jangdan*, Hesselink proposes the following, rather inconvenient, definition: 'Jangdan, or Korean rhythmic patterns, are determined by rhythmic models consisting of a series of accented and unaccented strokes or beats, often varying in metrical and repeat structure, use of tempo, and phase length (when applicable)' (152).

understandings of rhythms in terms of stronger and weaker accents and repeatable, self-enclosed bars of rhythmic patterns.

Another expression of Korean culture woven into the texture of *jangdan* is the 'tension-relaxation' principle, based on the alteration of *Eum* and *Yang*. As hinted in the use of such imagery as 'knotting and loosening' in the description of *jangdan*, each rhythmic unit (*gak*) abides by the principle of *naego-dalgo-maetgo-pulgi* ('starting [or rising], hanging [or developing and conversing], concluding and releasing') or *gi-gyeong-gyeol-hae* ('pushing-suspending-knotting-unknotting'), also following the seasonal succession of spring, summer, fall, and winter. From a physiological point of view, this principle is embodied in the cycles of intense adduction and abduction of the glottic aperture.

The information contained in the '*Jangdan*' table in the Appendix should be understood as a general guideline rather than prescriptive performance rules ('Table 3' 339). *Pansori* being a musico-dramatic genre, rhythm tends to be very flexible, altering with the use of known devices like syncopations or hemiola to avoid repetition. *Jangdan* are constantly in dialogue with the storyline, characters and mood. Moon Soo Hyan, in her training instructions, always devoted more time to communicating the emotions and dramatic situation *in* the rhythm rather than the technicalities. For instance, in the very first meeting, she spent the first half of our session explaining in detail Mr Sim's desperate emotional situation in the 'Monument of Tears' song and, when teaching the *jinyangjo* rhythm, she focused less on the form of the rhythmic pattern than its internal cycles of tension and relaxation that make it suitable for sorrowful lamentations (Private *Pansori* Lessons, 17 June 2009).

Of course, being exacting is a prerequisite and, in order to facilitate my learning, she even went as far as counting/syllabising through a *jajinmori* song, analysing every triple beat to its three components. Such exactitude is, of course, possible because of the internalised/automatised acquisition of *sori* she has experienced, as described in the previous section. Park, after reminding that the *jangdan* of the existing pieces were a *result* of in-performance try-outs, laments the photographic exactitude of younger singers (*Straw Mat* 177). However, as the suffix *mori* ('driving') implies, the way *jangdan* 'drive' a song is dependent on the live encounter between the performer, the drummer and the audience. Thus, of particular importance for the performative life of *jangdan* is the *naedeureum*, 'the opening phrase of each *sori* stock' (Bo-hyung Lee, 'Syntax-Semantics' 54), where the singers encapsulate their sense of how the rhythm will develop throughout the song. Then, as shown in the 'lived definitions' earlier discussed (see pages 130-39), the interplay of *jangdan* incorporates all the participants of the performance, as expressed in their antiphonal use of exclamations of assertion and support.

This playful treatment of rhythm can also be found in the training. Although *jangdan* are not taught separately and the student is asked to imitate in detail, the majority of students also learn the *soribuk* and practice self-accompanied.[85] In this context, not irrelevant to Barthes's *musica practica*, trainees are expected, if not encouraged, to develop their own onomatopoetic notation of *jangdan* (see Kyung-Hee Kim, 'Theory' 33; Park, *Straw Mat* 168; Shim 10, for their suggestions, and Appendix, '*Jinyangjo*' and '*Jangdan* Variations' 339-40, for mine). Once more,

[85] Self-accompaniment is called *byeongchang* and, over the last century, *gayageum byeongchang* (*pansori* singing, self-accompanied on the twelve-string zither) has developed into a separate 'site' of the *pansori* 'landscape.' For a closer analysis of the sub-genre, see Um '*Kayagũm Pyŏngch'ang.*'

voicing and rhythm are inextricably linked in a pedagogical act foregrounding complex kinaesthetic, aural and visual modes.

***JO*:** Another inclusive term, *jo* is used to designate the fundamental tonal contours of each song: predominant and subsidiary key, expected melodic movements, prevailing ornamental organisation, phrasing and its relation to vocal timbre(s) (Howard, *Guide* 91; Kyung-Hee Kim, 'Theory' 47; Shim 32; B. Song 255). In other words, *jo* can be seen as an equivalent of 'mode,' in all its musical and performative associations. *Jo* of folk music employed in *pansori* are usually pentatonic, and hemitonic, indicating kinship with the Southwestern region. The main *jo* of *pansori* are presented in the Appendix ('Table 4' 340), although the first two are the most extensively used.

Jo, like *jangdan*, are acquired through mimetic training in songs containing them. However, there are some physiological or acoustic characteristics generally associated with the two main *jo*. As Kim Kyung-Hee explains, '*ujo* comes from the singer's lower abdomen and thus sounds plane, peaceful, and masculine. On the other hand, *gyemyeonjo* comes from one's vocal chord and teeth, and thus sounds more emotional, soft, and elaborate' ('Theory' 49).[86] Also, there are stylistic rules in the application of *jo*; for example, in *gyemyeonjo* the lowest note is sung with a wide vibrato and the upper tone with a sliding down *appoggiatura* preceding the pitch, while *ujo* needs a more controlled vibrato. If the interaction between mood, characterisation and *jo* is considered as reciprocal and mutually dependable, it is easily understood why *Chunhyangga* and *Simcheongga*, the two most famous pieces, are mostly sung with the uncontrolled *vibrati* and doleful slides of the closer to European minor mode *gyemyeonjo*. These foreground the interplay and juxtaposition

[86] This shifting placement of the sound in accordance with the needs of characterisation is certainly connected to the internal 'geography' of the Korean body, but a discussion of this will be offered later on as it is more pertinent to the analysis of breathing techniques.

between the key tonic and *ujo*, the harmonic (and emotional) tension which could be seen as the sounding of *han* in tonal arrangement.

MELODIC FEATURES: Considered monophonic in nature, the melody of *pansori* (perhaps *Garak* being the closest Korean approximation) has developed in relation to its dialogic, often understood as polyrhythmic, performative character as well as its affiliation with folk genres (So 77). With 'pitch variant or variable pitch [being] another unique esthetic feature of Korean music' (Byong Won Lee 59), folk music has traditionally enjoyed much more freedom than court music in its treatment of pitch. Hahn explains that 'Koreans seem to feel uncomfortable with exact and fixed sounds,' linking this to a 'Korean tendency to conceal the core of matters' (*Study* 9-10). Of course, with the accompaniment of the *soribuk* being a rhythmic and not tone-restricting one, pitch, movable and gender-indifferent in *pansori*, is decided by the individual singer.[87] However, as attested in my fieldwork and verified by So's (83) and Park's (*Straw Mat* 192) comments, there is a general tendency for the standard pitch to go higher, either due to the pursuit of effect or the easier proprioceptive mechanics of higher tones. This tendency was witnessed in the instructions of both my teachers and was embodied in my own practice, making the lifting of the larynx a much more strenuous one, even for a person with naturally high *tessitura* such as me.

The *Eum-Yang* principle is once more a valuable guide to a deeper understanding of the nature of the transmitted practices. *Eum-Yang* underpins the basic rules of instrument manufacturing or methods of orchestration and stage arrangement (see Hahn, *Study* 8). For example, the *buk* is considered to produce a *yang* sound, symbolising a forward movement, counterbalanced by the retrieving

[87] Park, since pitch is individual and movable, identifies the following (relative) divisions: '*ch'oesangsŏng* (highest), *chungsangsŏng* (higher), *sangsŏng* (high), *p'yŏngsŏng* (middle), *hasŏng* (low), *chunghasŏng* (lower), *ch'oehasŏng* (lowest)' (*Straw Mat* 190).

sound of the *jing*. Not forgetting that these dictates were unquestioned only in the performance of court music and their application only informs folk genres, the parallel between *soribuk* as *yang* and *sori* as *eum* (generally linked to sorrow and femininity) is an intriguing possibility. In the West, where making a phrase or creating a mellifluous sound is highly valued, continuous breath support and phrase-making are basic concepts in training (and in the understanding of melody). However, within a cultural and aesthetic context where the space between tones has philosophical ramifications and the concept of melody relies heavily on the fact that each tone is treated individually, voiced sounds are accordingly treated as moments, as basic units of performance—and the training addresses them as such. Once more, the idea of empty spaces in the melodic progression is apparent in the use of the vocal apparatus. As explained, the tensed use of the vocal folds creates injuries and in some cases permanent calluses. This means that there is always a physiological empty space in the glottis, since the folds can neither approximate completely nor vibrate their full length.

Each tone has its own dynamics, expressed in the term *nonghyeon*, literally meaning 'to toy with strings' and 'inflection' the closest translation. According to So, the basic types of *nonghyeon* are: *yoseong* ('vibrating sound'), *toeseong* ('retreating or declining sound'), and *chuseong* ('pushing up sound') (see 77-78). The 'empty space' between the tones is of equal importance as the tones themselves. Hence, melodic ornamentations (*sigimsae*), dictated by school, accompanying rhythmic patterns and modes, are taught and received as inextricable from the main melodic movements. In Korean music, 'the boundary between the ornament and main melody is less clearly defined' (Byong Won Lee 59). It is in this empty space or in the territory of

ornamental voicing that the final maturation of the trainee will take place, in the shaping of the individual *sori*.

In its historical shaping as a genre, *pansori* has been continuously bearing deep-rooted resemblances to epic forms (see Pihl; Kyung-Hee Kim, 'Theory'). The prosodic aspects of its melody have been moulded in accordance with its performance in the linguistic crossovers of marketplace, court banquets and modern proscenia, as well as with the cultivated techniques of its voice. The weaving of its narratological context preserved certain expressive syntaxes, while downplaying the importance of others, thus endowing each generation of singers with a depository of formulae passed down by their artistic predecessors. However, as performance has always been the locus of invested interest, Pihl is right to suggest a more open interaction with formulaic compositions of the past: 'There is no dividing line between formula and non-formula: everything in orally composed literature is potentially formulaic' (79). Therefore, the singer, in the process of fitting text, vocalisation and rhythm in a single aesthetic formation, is able to select from almost infinite sources, showcasing their skill in melodic composition.[88] Although these choices stem from Korean speech patterns and many teachers would instruct 'Sing as you would speak' (Kyng-Hee Kim 41), *pansori* has developed into a highly codified genre, and there are at least a few stylistic possibilities to be acquired. These possibilities of 'linguistic, vocal, melodic, and rhythmic orchestration' (Park, *Straw Mat* 208), the mannerisms of text and music combination, are called *buchimsae*.[89] The '*Buchimsae*' table in the Appendix systematises some of these mannerisms, which are acquired in training as norms but,

[88] *Mareul notneunda* ('to pose words') in Korean (see Kyung-Hee Kim 40).
[89] Shim provides the following etymology: *buchida* ('attach or combine') + *sae* ('appearance or form') = method by which the *saseol* ('words, story') is combined with specific melodies (see 50).

no matter how photographic the training is, are tested, altered and defined by the personal voice in performance ('Table 5' 341).

VOCAL QUALITIES: Taking into account So's emic perspective that '[t]here seems to be a typical Korean timbre, but with a closer examination, one might also find a variety of timbres evident in each genre or regional music' (99), the sounding of *han* will be examined in relation to the voiced qualities of *sori*.[90] Associated with a plethora of definitions, *seongeum* (*seong* ≈ voice, vocal cords, *eum* ≈ melody) is the comprehensive term used to refer to such vocal idioms as colour, quality, resonation, and vocal effect. *Seogneum*, the musicality *of* the voice and *in* the voicing covers at least two and a half (Tong-hyong Choe n.pag.) or up to three and a half (McAllister-Viel, 'Cross-Cultural' 305) octaves, encompasses all tonal registers, does not avoid tension in the area of the throat, chest and mouth resonance or pitch breaks, and resorts to audacious slides, wide *vibrati* and subtle microtonal movements. 'A product of both nature and cultivation' (Park, *Straw Mat* 190), *seongeum* has been described in a variety of technical and metaphorical terms.[91]

Among the desirable qualities, the most important are *tongseong* ('tubular/unobstructed voice,' from the abdomen to the mouth), *cheolseong* ('metallic/iron voice'), *cheonguseong* ('clear/springy/bright voice'), *hwaseong* ('harmoniously projected voice') and *suriseong* ('harsh/husky/tough voice'). All qualities foreground clarity and strong projection, while *suriseong*, considered the best or fundamental *seongeum*, is the most sought-after quality, encapsulating all the

[90] Of course, *pansori* vocal timbre has influenced many folk genres, as well as modern aesthetics of vocal production: 'Even the majority of pop song singers in the *ppongtchak* style, the sentimental style influenced by Japanese *enka*, tend to use a characteristically powerful chest voice similar to the *p'ansori'* (B. Lee 57).

[91] The following lists are mainly sourced from Choe Tong-Hyong n.pag.; Howard 90; Kyung-Hee Kim 53-54; Park *Straw Mat* 192-95 (quoting Park Heongbong); Shim 53-54, and fieldwork notes.

intricacies of *han* in its complexity. It should be rough but resonant, strong but able to express subtle emotions. Moreover, it is said to contain some 'shadow,' while it is expected to have *agwiseong* in it, a voice full of sadness resonating in the back of the head. Undesirable qualities include *balbalseong* ('wobbling voice'), *biseong* ('nasalised voice'), *hwangseong* ('yellow voice') and *baseong* ('cracked voice'). However, these can be used in exceptional/appropriate circumstances as dramatic effects. In terms of tone colour, from an extended list, the '*Pansori* Vocal Qualities' table (Appendix, 'Table 6' 341) presents only a selection of Park Heongbong's undesirable colours (qtd. in Park) and those terms that reveal *seongeum's* inclination to a pushed and outward sounding—in other words, those terms that disclose more about the physiology of its sound and the mechanics of *han* in the laryngeal box, as suggested above.

Park traces the links between anatomy and aesthetics by explaining how different vocal qualities are related to characterisation; the 'nape voice,' with 'glottalized, shifting articulation from the alveolar ridge to the glottis' is used as the voice of a dishonest person, whereas the 'voice of the ghost' (*gwigokseong*), associated with falsetto resonating in the occipital region, is used for animal cries or ghosts (*Straw Mat* 200). Another interesting use of falsetto can be found in the sudden turning to the occipital region when mimicking the sound of a bird, encountered in Jeolla songs like 'Namweon *Sanseong*,' the lament of the birds in *Jeokbyeokga* or the journey of the swallow in *Heungboga*. In my training in this sound, Noh Hae Yang emphasised the importance of imagery and mimicking ('really think of the bird'), while the physiological sensation was that of a sudden leap between the chest and head registers without any attempt at blending resonators or covering the break—which would have been against the aesthetics of vocal separation I described earlier.

Yet another characteristic voice quality practiced in my fieldwork was that employed when voicing the words '*Ajang ajang georeora*' of the last stanza of '*Jungjungmori Sarangga'* in *Kangsanje Chunhyangga* (Appendix, '*Sarangga* Transcription' and '*Sarangga* Learner's Score' 342). This needs a quite idiosyncratic use of vocal timbre; the placement of the 'ng' sounds should be in the nose in order to hold the sound up and give it its distinctive colour and playfulness. Although the first notes are higher than the following ones, the whole phrase needs to be sung with a very tight throat and without falling into the chest. The sound should be light and, in Moon Soo Hyan's words, 'cute,' since it depicts the small steps of a young girl. In dealing with vocal mannerisms like this, one should not forget that full characterisation is endeavoured by the *pansori* soloist, and that these sounds, even the soliloquies or dialogues of women, were tested on the voices of male singers. Today, women singers are a majority, having inherited a repertory of narrative songs including both male and female characters, as initially created for, and tested on, male voices. In her discussion of the precarious, and often adventurous, gender crossings effected within the matrix of *pansori* performances, Park focuses solely on the artistic struggle, or the processes of 'vocal emancipation' by female singers (*Straw Mat* 229). She nevertheless avoids expanding on the reverse side of the mirror: the reality of male singers antagonising female ones in the depiction of female characters or the influence of the so-called melismatic mode of singing, originally moulded by male voices but more suited to the female voice mechanics, as exemplified in the privileged style of the Western School.

In an interview with McAllister-Viel (Apr. 2000), An Sook Sun says: '*P'ansori* is a kind of theatre sound' ('Cross-Cultural' 300). This is a useful reminder, since above technicalities lies the realm of expression. Trainees, upon reception, are

expected to transcend technical understandings of *sori* in order to musicalise an expressive version of it. This overarching aim allows a certain degree of flexibility in training, as testified in the use of metaphors, gestures and imagery in the description, or transmission, of vocal qualities. The inability to put *pansori* vocal practices in words (or, at least, the insufficiency of Western terminology) verifies Pihl's observation, and reaffirmation of the mimetic approach: that these 'can be taught only by demonstration and learned by imitation' (90).

BREATH: Singers are trained to breathe through their lower *danjeon*, the part of the torso situated underneath the navel, by tensing their abdominal muscles and canalising the strength inwards. From an indigenous perspective, '*paetsim*, "abdominal force,"' connects the singer to 'the fountain of life's primary energy (*ki*)' (Park, *Straw Mat* 198). *Ki* (or *Qi*) in traditional Asian philosophies is understood as much more than energy exerted on the musculature, as briefly explained in relation to IPP (see pages 102-103). It is rather regarded and lived as a cosmic force, a source of vitality that connects the human bodymind with the world in a present-oriented manner. *Qi* is predominantly seen as flowing or travelling either through meridians (*Tao*), *chakras* (*Tantra*) or *danjeons* (*Tai Chi*).[92] In this sense, its flowing and unifying function creates an understanding of the soma which is fundamentally opposite to Cartesian dichotomies between the body and the mind. However, the interrelations between the soma and the psyche are largely individual and the part of them which is culturally

[92] For a detailed discussion of *Qi*, see Barba and Savarese; Hartranft; Mithoeffer; Lao; Motoyana. For a detailed assessment of the ways in which *Qi* is understood through a Korean cosmology and through *pansori* in particular, consult 'Role of Breath' and 'Dahnjeon Breathing' by McAllister-Viel.

defined is constantly shifting; so any general discourse on the 'Korean body' or the 'Asian particularity' is by definition reductionist and essentialist.[93]

Keeping the focus of the discussion on the extra-daily use of the body in *pansori*, the connection to *Qi* is justified by the genre's traditional body praxis. As experienced in my NCKTPA classes and Moon Soo Hyan's lessons, the training of *sori* demands sitting on the floor in a half-lotus or on the knees. These positions strengthen and lengthen the entire spine, erase hindrances to the connection of the lower *danjeon* with the glottis, and offer better proprioception of the lower abdominal region. However, my training offered another valuable insight. On the level of physiology, as Greene would suggest (27), tightening the abdominals instantly tensed my pharynx and produced hard glottal attacks through the thrusting of air between tightened vocal folds. This, of course, cultivates the desired huskiness of *seongeum*. What is interesting is the fact that, contrary to Linklater or Berry techniques where breath support meets a non-tensed larynx and produces relaxed voicing, in *pansori* the flow from the *danjeon* upwards is fiercely obstructed on the level of the glottis and the larynx tenses and rises. The flow of *Qi*, and sound, reaches finally the spectauditors, but, at the same time, the anatomical components of the laryngeal box are trained to resist breath, before allowing it to escape violently towards the resonators.

Of course, Greene is making the case that the connection between a tense larynx and tightened abdominals is symptomatic of the early stages of voice training. A similar observation could be applied to the case of *pansori*. During the first period of my training, and as attested in interviews, *Qi* was cultivated through the tool of conscious awareness of the breath. However, in later stages *Qi* could function as

[93] For a more detailed criticism of such approaches, consult Willoughby's dissertation.

directed awareness and still flow even though we, as trainees, were taught to hold back the breath or apply it in order to produce a 'push/pull' sound. It is in the complex interplay between the unobstructed flow of *Qi*, the inhibited flow of breath and the alternation of the vocal sound between tension and release that one can trace the dynamic design of *han* in *pansori*. Although entrenched in a tradition that supports the uninhibited flow of *Qi* through the daily body, the extra-daily physiology of *sori* is, once more, one of visible *han*.

FIRST STEPS: One of the points that my fieldwork attempted to shed light on was the very first steps undertaken in training, since there are very few relevant analyses in the literature. As described above, the training starts with mimetic acquisition of lines and words which build into the whole that is a *batang*. Pihl mentions that Song Mangap began Kim Sohui's training straight with *Simcheongga*, since 'he felt [this] was more appropriate for a young girl to learn than other songs, like the *Song of Ch'un-hyang*, that dealt with relations between the sexes' (105). It seems that the attitude towards the training of female students has not changed drastically since then: all three female singers interviewed started their training with *Simcheongga* (Moon Soo Hyan; Lee Jueun; Noh Hae Yang).

This also points to the direction that, traditionally, there are no steps of preparation towards the songs, the equivalent of *vocalises* or specially designed *études*. Training revolves around the acquisition of the repertory. However, the training at the NCKTPA, perhaps because of the open character of the courses and the outward-facing politics of the institute as channelled through the ability of the teacher to shift between Westernised and emic approaches to the taught material, began with Jeolla folksongs. 'Jindo *Arirang'* and 'Namweon *Sanseong'* were used as a step towards familiarisation with *jangdan*, *jo* and vocal qualities of the region, before

moving to '*Sajeolga*,' a long *danga*, and, finally, addressing extracts from *Chunhyangga* and *Heungboga*. Still, in the studio of Moon Soo Hyan there was no act of initiation; she immediately started teaching a scene from *Simcheongga*.

Yet, the question remains: what happens with warm-ups? Again the literature is taciturn; it is only Park who fleetingly observes that *gunmok* ('crooning') is used for everyday morning warm-ups (*Straw Mat* 195) and McAllister-Viel who uses her combined sources in order to propose a warm-up of the breathing mechanism and pitch-break exercises as a preparatory step to the vocalisation of lament (*Approach* DVD). In other words, the use of warm ups is largely inconsistent. However, Noh Hae Yang and Moon Soo Hyan, both graduates of the Traditional Performing Arts High School, have in fact developed warm-up strategies. These were both devised on the doleful *gyemyeonjo* scale, possibly in an instinctive act of dual warm-up: towards the most popular musical mode and towards a vocal gesture of *han*. As I noted in the relevant extract from my NCKTPA training logbook:

> Noh Hae Yang starts by demonstrating four sound qualities of *pansori*, and asking us to repeat on an open [a] vowel: 1) *pungeum* (straight note), 2) *nunghyan* (vibrato, first a more controlled and low vibration, which gradually becomes accelerated and decreases in volume), 3) *kkeognuneum* (straight sound with a downward *appoggiatura* at the beginning, like a *marcato* leading to a belted *tenuto*), 4) *jireununeum* (shouting, high pitched belted note). When demonstrating the latter, she points at one end of the room with an index finger and sends the sound there keeping the energy up until the end of the phrase. (NCKTPA, 8 June 2009)

However, the warm-up was not repeated in every session, while several times the vocal qualities were practiced on a *gyemyeonjo arpeggio*, associating *pungeum* with a mediant tone, *nunghyan* with a tone below the mediant, *kkeognuneum* with a tone above the mediant and *jireununeum* with a tone (almost) an octave higher than

the mediant. Noh Hae Yang always insisted on stressing the *appoggiatura* of *kkeognuneum*, foregrounding the distinct character of this quality, also known as a metaphor for 'a bundle of tears' (Park, *Straw Mat* 53). It is precisely this hemitonic slide that endows the scale with its grievous character, briefly discussed in the literature as an imitation of lament or an expression of sadness (Killick, *Discourses* 188; Willoughby, 'Korean Ethos' 27)

With Moon Soo Hyan, the very short warm-up consisted of another, more melismatic *arpeggio* on *gyemyeonjo* (Appendix, 'MSH Warm-up' 343; DVD, 'Moon Soo Hyan Warm-up'). What was highlighted was the dynamics of the sound; from the very first tone voiced, the production had to be highly energetic and pushed outwards, with a raised larynx. The relevant logbook entry is of interest, revealing some of the negotiations needed when approaching a new culture of training:

> In order to produce the appropriate sound, I had to push out my lower abdominals (and sometimes the lower ribs), and very few times have them contracted to support a *staccato* or a high pitch. Since there are never instructions on protection, I try to open the back of my mouth and aim for my head, although this is not always possible and it seems that the desired sound is more easily produced on the level of the larynx and by opening the front of the cavity of the mouth. Also, in order to produce some of the less counted and more idiomatic sounds, I had to let go of thinking, and simply imitate. (Private *Pansori* Lessons, 29 June 2009)

Still, the practice of vocal warm-up is not very common among *pansori* singers. An explanation can be found in the performative praxis of *sori* voicers, either regarded as sharing a moment of training with their audience through a short introductory song or openly warming up as the story develops, as Kim Kyung-Hee suggests: 'only after about thirty minutes or an hour of singing can the singer begin to produce a proper sound' ('Theory' 53). What is crucial for my cross-cultural analysis is that the values

of protection and the expectation of vocal warm-ups seemed to relate more to my training and cultural background, whereas during my fieldwork they did not seem to be intrinsic to the pedagogy of *pansori*.

SPEAKING VOICE: Concerning the training of the speaking voice, once more the sources are limited. Perhaps this is connected to the traditional scorn towards those singers that included too many *aniri* in their renditions and an understanding of spoken passages as either links between songs or opportunities for the singers to rest their voice (B. Song, 'Rev.' 66-67). *Aniri* may be spoken, but the language is distant even for Korean singers and the gradual stylisation has created 'a kind of verbal dynamic in which, as composer Chou Wen-Chung has pointed out, phonemes and speech sounds themselves become musical events' (Cott and Lewiston, n.pag.). In the oscillation between free-style tone of narration and musico-rhythmical codification, there are several issues of importance in the training towards the *sori* of *aniri*. During my fifth private lesson under Moon Soo Hyan, the learning of a spoken narration necessitated not only imitation but a deeper understanding of the stylistics of the text:

> We then worked on the following *aniri* (page 132 of the Jeong Eungmin *je* of *Simcheongga*). The first three phrases are a *pan* ('half') *aniri*, meaning that, although there is no *jangdan*, the narration is sung, there is a specific melodic movement. The second half is pure *aniri*, a completely narrative part. It is more free indeed; there are however limitations dictated by the song's position in the whole and the style. So, some of the words or phrases go up (usually those just before commas), some go down and others occupy a middle range (which is quite rare). The end of a period, according to the content, either goes up or down. In the given text, many adverbs go up (as if expressing surprise or emphasising a feeling), the suffix *ge* ('when/if') goes down, and *gyeou* is narrated with an upward slide, in order to highlight the emotion depicted. Also, this *aniri* ends with a clear downward inflection, because the narration finishes and then a cataloguing *jajinmori* begins. In other cases, an *aniri* could finish with the inflection

> ‘hanging up,’ before continuing straight into the song. (Private *Pansori* Lessons, 17 June 2009)

As far as enunciating the text is concerned, apart from addressing vowel formation, which is a standard preoccupation in singers’ training, in *pansori* particular attention must be paid to the sounding of consonants, especially, the ‘n,’ ‘r,’ ‘t,’ and ‘l’ sounds, which are produced with extra-daily levels of extraneous muscular contraction and treated as ‘sung,’ or as sounds with particular meanings and performance connotations. For example, the ‘r’ consonant is quasi-sung and forcefully exploded when describing animal movements or fast-paced transitions between places. In the introductory chapter I defined consonants as the sounds produced when the flow of air is interrupted. From the point of view of physiology, consonant production is an obstacle to the flow of out-breath and the source sound (see page 24) As Barton and Dal Vera remark, consonants are ‘made using various forms of inhibition’ (144). Hence, it is of relevance to notice that in a genre which contains struggle and sorrow in its ideological grain, the physiological grain is also one of varying degrees of tension, interruption, and purposeful use of muscular constriction. Earlier this was observed on the level of breath support and laryngeal sound production. The particular use of the consonants verifies the existence of *han* on the level of articulation as well.

Also, formulaic onomatopoeic expressions abide in the narratives, and their content and sources must be known before attempting the mimetic sounds. In addition, phrases like *geodong poso* (‘see the behaviour’), usually introducing a passage describing behaviour, and *gutteyo* (‘meanwhile’), which mark major breaks in the narrative, are rhetorical devices addressed to the audience and must be projected accordingly. Overall, many phonemes are positioned on the back of the tongue and

pharyngeal area. This is not only related to the linguistics of Korean pronunciation, but also to the aesthetics of *han*: 'as the common expression "*mogi meinda*" (the throat is choked) goes, vocal reaction to sorrow is backward movement in tongue positioning, as a lump of sorrow chokes the glottis' (Park, *Straw Mat* 159).

In recapitulating the main musical codes of the genre, it seems important to stress once more the relationship between the musical panoply of *pansori* and the *han*-endowed grain of its voicers. All musical analyses of rhythms dwell in the importance of the slowest *jangdan*, *jinyangjo*, while both audiences and teachers (as it became evident through the analysis of their first chosen songs and devised warm-ups) demonstrate a penchant towards *gyemyeongjo*, the closest equivalent of a minor key. Kim Hyeong-Gyu sees the preferred combination of *jinyangjo* and *gyemyeongjo* as creating a particular poignance, affected by the alteration between tension and relaxation (qtd. in Seo 117). This is by no means irrelevant to the corporeal manifestations of *han*. As shown, breathing cycles are affected by the alteration between energy flow from the lower abdomen and laryngeal blocks, causing the spasmodic vibration of the folds. Additionally, the characteristic expressive ornaments cannot be attained prior to the hardships of prolonged imitating and internalisation. Hence, it seems that Killick is right to assert that the combination of these musical choices 'focuses the expressive resources of *p'ansori* into a concentrated outpouring of sorrow' (*Discourses* 22).

Sankongbu re-examined

Before bringing this chapter/case study to a close, it is essential to examine a practice of reconnection to the topography that gave birth to the landscape of *sori* and

the *han* that still echoes, although through accretions and adaptations, in it. This is the practice of *sankongbu* or 'mountain study/training'. McAllister-Viel, in one of her earliest articles, only briefly refers to *sankongbu* as 'vocal training' ('Cross-Cultural' 310) and the literature abounds in reiterations of the romanticised picture of *pansori* trainees as attempting to outdo waterfalls (Howard, *Guide* 91; Shim 54; So 102); therefore a look at present-day mountain training is needed.

Traditionally, a teacher would 'enter' a mountain site with his/her students for a period of *sankongbu* or *pegil gongbu* ('100-day study'). The daily routine would be that of group and individual practice, with breaks for food and rest. The reasoning behind the tradition of mountain training is complex and multilayered. Historically, the predecessors of the *gwangdae*, the *hwarang*, 'visited "celebrated" (probably sacred) mountains and rivers, where they sang and danced, praying for national peace and progress' (Pihl 17). Also, as earlier analysed in the section on the macrostructure of training, in the typical training scenario of nineteenth century, upon completion of his initial apprenticeship, the trainee would dedicate a second phase of intense practice away from urban centres. Usually, the sites selected for this purpose were Buddhist temples up in the mountains. Therefore, it could be speculated that this 'typical' phase of the training in the heyday of *pansori* survived in the 'condensed' form of *sankongbu*. Of course, as Park attests, '[i]t is critical for the learner to have a noninhibiting place to project his or her voice without feeling self-conscious' (*Straw Mat* 160)—and a mountain site offers unlimited resources of favourable acoustics. Another reason can be found in the content of the *batang* themselves; *pansori* narrative songs are filled with descriptions of landscapes and agricultural activities, also accompanied with relevant onomatopoetic expressions, and nature can be

refreshingly inspiring for a performer who 'reproduces all the sounds, including those of nature' (Kichung Kim, *Literature* 200).

Most importantly, the rhythm and function of the body can change radically in natural surroundings, since better levels of oxygenation result in slower and deeper breathing as well as more effective blood circulation. On a less anatomically-focused level, in accord with Moon Soo Hyan's statement that '[m]y voice comes from my body, and my body is completely different in the nature' (Personal Interview), Park confesses that 'nature is indeed an eternal accomplice to music, today as in the past' (*Straw Mat* 162). I must also confess that the most productive parts of my preparation for the *pansori* classes took place on the mountain nearby the NCKTPA. There I could connect my sound with the topography of its birth place, and strengthen my projection by means of competing with the sound of a stream or by imagining that my voice could reach the tops of the trees. Especially when practising '*Sajeolga*,' the *danga* on the cycle of seasons, the interaction of my sound with concrete sensory stimuli from nature directly resulted in a different rounding of my sound and a meaning of the voiced words beyond mere musicological apprehension.

However, besides inner mechanics of preservation and reflections of tradition in the training of *sori*, a modern lifestyle, having attracted most trainees to the institutions of the capital, has also affected the duration and importance of *sankongbu*;

> Nowadays, not many students return to these training courses after their graduation.… People are too busy, both students and teachers don't have time to focus on *pansori* only. The reasons are school (summer/winter vacation period is just one month), trainers' and trainees' state of mind (cannot relax because of the stress that came as a result from this complex modern society), the shortage of patience for hard training, etc. The trainees in earlier generations were mostly uneducated, poor, or wandering people, but they loved *pansori* extremely. They didn't have anything but the ability to sing, so they

> could focus on just that, *pansori*. But the environment in this society has changed, so everything in *pansori is also very different than before*. (Personal Interview; last emphasis added)

CHAPTER CONCLUSION: A *DWIPIRI*

Moon Soo Hyan's last remark is not entirely true; and neither is it entirely false. In the shifting landscape of *pansori*, seen both in its diachronic developments and its synchronic multitude of expression, above demanding technicalities and in absolute need of them, the cohesive substance of *sori* continues to voice its distinct sound within flexible and context-adaptive acoustic circumstances. In the reverberated, amplified or silenced voicings of today's *sori*, *han* may be metamorphosed and not easily discernible. However, it is still woven into the pedagogy of *sori*, as attested in the acquisition of *jangdan* (taking sorrowful *jinyangjo* as the definite starting point of the rhythmic continuum), *jo* (with *gyemyeonjo* still predominant) and *batang* (wailing the grievances of their characters, but drawing a hasty smile on their tortured faces at the end).

Drawing on the available sources as well as my training experience, I have argued that from the microcosm of the teacher-trainee dyad to present-day *pansori* performances and transnational, cross-cultural or international takes on its training, the *pan* expects to be united around *han* as the distinct *grain* of *pansori* as a genre. For this reason, the performer voicing it is drastically shaped through training towards a *depiction of the interior*. *Imyeon geurigi* ('drawing the picture within') is the condensed Korean expression of the main aesthetic exigency the *pan* has; the performers should communicate in their voice the inner dimensions of the story, all the subtleties of the plot and the emotional transformation of the characters. Thus, at a

first glance, the enthusiastic and actively antiphonal audience is introduced through the voice to the deeper layers of the narrative. However, the *gwangdae*, rooting their training in the long tradition of vocalised *han*, are trained to exert pressure and focused tension on the neuromuscular apparatus of their vocal mechanism. In other words, what takes place in a *pansori* performance is not only the communication of a story but also a communally shared act of *han* upon the body and voice of the performer. It is precisely here that I find the deeper ethical ramifications of this pedagogical approach. Upon completion of their training, the performers are not in possession of a technique that releases their body in order to transform it into a vehicle of a sung narrative. They do not operate merely as facilitators of semiosis; they rather afflict damage, intentional abuse on their phenomenal body. As a result, the *pan* bears witness not only to the reiteration of the narrated sorrow of the plot but also to the display of an embodied grain of lamentation and struggle. And it is only through the deliberate exertion of *han* upon the voice that the *sori*, and its core of collective *han*, is effectively voiced. That is to say that, from the perspective of my comparative analysis, the most important discovery in the case of the *pansori* grain is the intentional avoidance of any scientific or natural approach, which brings to the fore a proclaimed aesthetic agenda: the voicing of *han*. I will however return to the importance of this finding once I have examined the 'grain' of the training promoted by Gardzienice, a very different 'grain,' forged within its distinct cultural environment.

CHAPTER 4: THE REGENERATING LAUGHTER OF THE 'GARDZIENICE' CHORUS

'That's my attitude: to catch the critical moment of life,
that moment when the Mona Lisa smiled'
(Staniewski and Hodge 92).

'All the acts of the drama of world history
were performed before a chorus of the laughing people.
Without hearing this chorus we cannot understand
the drama as a whole'
(Bakhtin, Rabelais *474).*

Following my discussion of the fundamental 'grains' of IPP and *pansori*, in this chapter I will examine the principles underlying the voice training of the Centre for Theatre Practices 'Gardzienice,' the Polish avant-garde group which for thirty five years has created performances and developed its distinct pedagogy drawing from minority cultures both at home and abroad. In his 'UK premiere of *Iphigenia at A...*' lecture, Wlodzimierz Staniewski, the founder and artistic director of the company, when asked if he has created a specific training, replied: 'We have a … *sort of* methodology' (Personal notes; see also Sistovari, 'Oxford'). Resorting to his characteristic ambivalence and sense of humour, Staniewski would probably not admit to any irrevocably formulated training. However, I have to emphasise that there is definitely a specific approach towards voice, which has informed the various phases of the company's work. Staniewski himself has often declared, in a playful manner, that he founded his company along with Russian philosopher Mikhail Bakhtin (1895-1975).[94] It is specifically the latter's writings on polyphony as well as the affirmative character of folk festivities, the imagery of exaggeration or abundance and the

[94] Staniewski has admitted this in a number of occasions, as for example in his welcome speech at the 2008 Summer Intensive–KOSMOS, as well as in his Oxford lecture (Personal Notes).

irreverent mixture of official and low culture that form the basis of Staniewski's pedagogy (Allain, *Transition* 32-35; Hodge, 'Naturalised' 272-73). In this chapter, I will build on this openly admitted relationship between the practical enquiries of Gardzienice and Bakhtin's philosophical approaches as a lens through which questions concerning the grain of the voice, ethics of training, transmission and cultural allegiances of the vocal production will be addressed.

The training processes of Gardzienice foreground a return to the listening and embodying practices of folk cultures whilst bringing to the fore the importance of mutually interacting bodily presences. My main argument will be that at the very core of these practices can be traced a specific interpretation of the notion of 'Bakhtinian laughter.' My analysis will benefit from my training experiences in the group's methods, as well as academic discourses on actors' training, folk culture, Ancient Greek music, and the most recent literature on the formation of the Polish post-Communist identity. Once more, the attempt will be to combine the 'archaeological' probing of the roots of the company's voice training with a focus on the most recent developments of its work—always attempting to disinter the ways in which the physiology of the voice obtains its particular grain.

KOSMOS, SEPTEMBER 2008: A LIVED DEFINITION

Since their inception in 1976, Gardzienice have spanned over three decades of laborious training, devising, performing, teaching of their practices, and questioning of the role of theatre in the modern world. The discoveries of this journey have attracted the interest of scholars, first in the company's motherland, and, by the end of the first decade of their work, outside Poland too.[95] Staniewski's aspirations extend

[95] Leszek Kolankiewicz was among the first to theorise on Staniewski's vision and practices in Poland, while Paul Allain and Alison Hodge have contributed the most significant corpus

beyond the performative level: his company has led anthropological expeditions, conducted intricate ethnographic research and challenged notions of the theatrical space—thus, situating itself at the forefront of the avant-garde.[96] Moreover, Gardzienice have undertaken with arduous fervour the task of moulding into reality such concepts as 'a new natural environment for theatre' (which claims the de-urbanisation and de-histrionisation of acting processes), 'an ecology of the theatre' (which propounds a theatre merging ecological concerns with artistic output), and 'performance as a theatrical essay' (a strand of experimentation situated at the crossroads of scholarly research and theatre-making).

Polish critic Leszek Kolankiewicz has been responsible for the coinage of the term 'ethno-oratorio,' in his attempt to communicate the structure and sources of inspiration of the performances. The term is successful in connecting the methodologies of gatherings and expeditions undertaken mainly during the first period of the company's work (roughly up to 1989), and manages to identify song as a driving force within Staniewski's directing and pedagogy, as well as the notion of cultural identity at the heart of his concerns. Staniewski himself remarks: 'Song as a line of life of the voice is a leading element in the performance. Singing not only warms up the voice, but creates a harmony in the group, a common vibration' (qtd. in Christie and Gough 18). Grzegorz Bral, former leading actor of the company, used to employ a less sophisticated term to encapsulate the group's aspirations: 'village opera' (qtd. in Allain, 'Crossroads' 51). Bral's perspective not only condenses Gardzienice's pursuits in an accessible, less technical manner, but also betrays a mixture of high and low culture, a Bakhtinian heritage of decisive influence on

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of academic work on the company in the English-speaking world. Their writings can be found in the list of works.

[96] For a detailed analysis of the theatrical avant-garde in Poland, consult Cioffi, 'Alternatives,' where a brief attempt to situate Gardzienice between the literary and visual strands of the Polish alternative theatre can be found.

Staniewski. Both terms, revelatory not only of Gardzienice's aesthetics but also of its processes and ethics, are only partially true when applied to the post-Communist endeavours of the group. Music, or rather musicality, remains the wellspring of pedagogy and performance making; the notion of identity has nevertheless opened up from the, largely political, original questioning of *ethnicity* towards a humanitarian quest for *ecos*.[97] Thus, in order to understand the continuity of Gardzienice's work, I consider it vital to understand the entire gamut of their practices as 'choral encounters.'[98]

Setting aside qualitative assessments of the company's performative outcomes, both reviewers and researchers have unanimously acknowledged the importance of its contribution to the theatre of the twentieth and twenty-first centuries. Richard Schechner praises Gardzienice as 'the very heart and essence of Polish experimental and anthropological performance' (qtd. in Staniewski and Hodge 1), while Kolankiewicz and Rozek epitomise many authors' points of view when declaring that the group's performances are 'unlike anything that we have come across before' (1). Apart from becoming the object of inquiry of numerous scholarly publications, Gardzienice have also been extensively reviewed internationally. The originality of Staniewski's views on performance has triggered two main tendencies among reviewers, the first being to focus on the components of the pieces instead of their

[97] *Ecos* in ancient Greek means 'house' or 'household,' and it is a notion concerned not only with the edifice in itself but also with the network of social relationships and activities encountered within and around it. In Staniewski's understanding, returning to the *ecos* is a movement away from urbanised culture, an attempt to reconnect with folk culture, and to form a way of living and training where the emphasis is not placed on the individual (see, for example, *Humanities*). As will be explained throughout the chapter, the main vehicle to achieve this return is the awakening of inner musicality.

[98] This terminology will be further explained in the section on the principles of training, especially in the sections on mutuality and the notion of the chorus.

unifying force, and the second to respond with an ambiguous, or poetic, language.[99] Believing that it is the craftsmanship of Gardzienice performers that cements the pieces together more than anything else, and in an effort to touch upon the specifics of the training towards the performances, I will begin my analysis with an account of another 'lived definition' (see also DVD, 'Gardzienice Performance Samples'). This time, this will be a '*Kosmos'* event that took place at the company's base, at the village of Gardzienice, in September 2008, which I attended as a trainee of the company's Summer Intensive. This will serve as a prologue to the fundamentals of my study of Gardzienice voicing: its relation to audiences and space, and the notion of 'Bakhtinian laughter' as core element of the grain of the company's voice.

Kosmos

'*Kosmos*' events occur three or four times a year at Gardzienice (Appendix, 'Gardzienice Photos' 343). They combine lectures, workshop demonstrations and performances and are well attended, not only by local audiences, but also by followers of Staniewski's work, his students and collaborators. The evening in which I took part started with a gathering of all participants in the open-air dining area.[100] Under the lanterns, a group of about sixty of us was waiting. Some were reading programmes either in Polish or English, books on the company's work, or travellers' guides on the

[99] Examples of the first approach can be found in Lacey's descriptions of 'physical grace and grotesque writhings, spiritual ecstasy and madness, all mutating into each other' (n.pag.) and Hutera's 'raucous mix of music, movement and ecstatic yet controlled emotion' ('Elektra' n.pag.), while Ryan's '[t]his is theater, its very essence bubbling and erasing all boundaries' (n.pag.), Kathleen Foley's view that Gardzienice bring us 'as close to the divine essences of art and the theater as we are likely to get in this frictional, fractious culture' ('Gift' n.pag.) or Hurt's belief that the company reveals '[f]undamental truths about what it means to be human' (n.pag.) adhere to the second strand.

[100] For the 'lived definition,' I am drawing from observations noted in my personal logbook (13 Sept. 2008).

area of Lublin.[101] A few locals were intermingled with the young students of the Academy of Theatre Practices, the participants of the Summer Intensive, invited guests, like Pamela Prather or Per Borg, and international academics and artists who had journeyed to the village to attend the performances. Staniewski interrupted the whispers and laughters of the group, but maintained an informal tone in his speech to us. Moving between Polish and English, he introduced us to the group's work and the material that inspired the performances.

Then, the actors, holding torches, walked us down the slope towards 'Avvakum,' a tiny room where we sat on the floor and on improvised stalls. In the crowded space, we watched a short performance by the previous years' Academy graduates, a gypsy version of *Iphigenia at Aulis*.[102] In accordance with the 'village opera' aesthetics of the company, its students, dressed in costumes of villagers, performed the play in a succession of disjointed snapshots of the abridged plot, working as an ensemble that accompanied almost the entire play with gypsy songs, danced and performed acrobatics. Stylised gestures that were encountered by the company in the rural communities of the borderland were merged with the scarce use of *cheironomia*, a gestural language created from vase paintings in relation to the tragedies in the company's repertory (McLean; Zarifi). The songs instigated clapping along to the rhythms, and some of the Intensive's trainees harmonised on songs that we had learnt during the previous days.

After this short piece, we were again guided with torches to the theatre space named 'Carmina' (Appendix, 'Carmina Space' 344). This much larger space accommodated the audience more easily, although, after the extreme proximity to the

[101] Gardzienice is situated in South-Eastern Poland, approximately 26 kilometres (16 miles) South-East of Lublin.

[102] Production details can be found in the bibliography. Video extracts have been uploaded on the internet (see 'Gardzienice-Agamemnon' and 'Gardzienice-Odyseja' clips in the list of works).

students in 'Avvakum,' the distance from the actors of the company initially seemed much larger than expected. The second performance was *Metamorphoses*, based on Apuleius' *The Golden Ass*. The set, intentionally linked to the Bakhtinian imagery of marketplace festivities, was a long dining table, and the actors, in an attempt to parody a village feast, entered with screeching laughter and highly energised singing. They were 'a group of deformed but identifiable peasants exclaim[ing], "We the family of Plato, we know only that which is holy, spiritual, noble, and highest"' (Staniewski and Hodge 33). Once more, the composition loosely alluded to the plot of the original; Lucius (performed by Benedict Hitchins) accidentally gets transformed into an ass and, under this 'disguise,' experiences several (often humorous) adventures, until his reinstatement as a human, who decides to dedicate himself to the cult of the goddess Isis. The hour-long production was a dense collage of extracts from the text, Ancient Greek songs, music performed by the actors, dance, and arresting imagery combining eroticism and religious depictions. The most striking sequence was Mariusz Golaj's physical solo with a wooden pole, which was used in a way that at moments hinted at a phallic dance, while, at others, was reminiscent of Jesus Christ's crucifixion. Agnieszka Mendel, in Psyche's manic solo, expressed her agony in an ascending line that reached melodic passages sung exclusively in head voice, before dismantling into shouts following the convulsions of her body. However, it was the end that was the most ecstatic, in its Dionysian sense (Nietzsche 39-46). The five actresses of the group danced in a circular way from one end of the stage to the other, on the song '*Euoi Bakchai*' ('*Euoi* Bacchants'), building into releases of high-pitched exclamations at the end of each circular trajectory. The dervish-inspired section lasted for about ten minutes and its energetic character was stimulated even further by Golaj's rhythmicised monologue. His extreme mouthing of

the words and constant struggle to prevail acoustically over the shrieks, stomps and athletic breathing of the chorus concluded the piece. His final phrase caused sudden absolute silence—a sound void made almost unbearable after the full-space vibration of the preceding scene.

The short break found us walking freely in the dark meadows or sharing wine and *pierogi* in the dining area.[103] The evening's trilogy culminated in a performance of the company's latest production, *Iphigenia at A…*, based on Euripides' *Iphigenia at Aulis*. In this case, the storyline was less fragmented, although several scenes from the original text were omitted or placed in different order. The space was once more 'Carmina,' but this time the set consisted of several rostra. These, reflecting or facilitating the vocal syntax peculiar to each scene (spoken dialogues, chanted soliloquies, unison singing, polyphony, or antiphonal effects), were moved by the actors in order to create a variety of spatial configurations. Music, an amalgamation of Ancient Greek songs and newly composed pieces by Zygmunt Konieczny, was mostly performed by a pianist in one corner of the stage, while percussive rhythms were generated by the actors, especially in the first *stasimon*. The constant singing and the challenging physicality of the ensemble, combined with the imaginative rearrangement of the colourful rostra, set the tone of all scenes—perhaps justifying Mouchimoglou's description of the performance as 'a splendid burlesque-type spectacle, full of light' (n.pag.; my translation). For instance, in the canon 'Pergamon,' sung by one male and one female group, the gestures and the repetition of the melodies foregrounded the confrontation between Agamemnon and Clytemnestra, with Iphigenia symbolically sitting helpless in between the two semi-choruses (see also 'Ifigenia01'). In accordance with the play's problematic plot and

[103] *Pierogi* are traditional Polish dumplings.

obscure ending, the piece was not a staging of a linear narrative, but a fragmentary representation of thoughts and emotions.[104] Once more, the performance was concluded by Golaj; his Agamemnon, after having sharpened his knives, declared 'The end!' against a backdrop of unexpected silence.[105]

In all performances, singing was mostly polyphonic, either homophonic, heterophonic or in canons—hence the importance of the dynamic interactions taking place between the voices. Most frequently, the vocal arrangement followed the division of Catholic liturgical choirs in high and low, male or female voices. However, the texture of sound was dense and inclusive; registers were frequently changed or blended, strict lines were combined with perceptible breaths, vocal glidings, shouts, screams, exclamations, laughter and cries. The release of breath into voicing followed the impulses of the choreographed sequences, gesticulation or the physical encounters between the actors. The quasi-spoken text was performed in a mixture of Polish, English, and Ancient Greek, with a strong use of the facial musculature (especially the lips) and an accentuation of consonants. Singing employed spasmodic inhalation, a raised larynx and gaping-open mouth—in a combination of technical qualities of folk singing with Bakhtinian imagery, as will be later explained.

Audience and Space

As the following sections will offer in-depth historical and pedagogical perspectives, I will introduce here some of Staniewski's main concerns regarding the

[104] The play, written shortly before Euripides' death (406 BC) and produced the following year by Euripides the younger, is considered incomplete and its structure is highly debatable (Vernant and Vidal-Naquet 501). One major focus of the relevant discussion is the sudden change in Iphigenia's attitude towards the sacrifice near the end of the tragedy (H. Foley 65-105; Wiles 87-88).

[105] In the Apulian volute-krater, ca. 360s, as examined by Taplin (*Pots* 159), there is an indication that Agamemnon gave the fatal blow. Although contradicting the existing text by Euripides, this detail seems to have inspired Golaj's interpretation.

audience and space. In the course of the company's history, audiences have been varied. During the first period of work within marginalised communities of the borderland, to which Staniewski refers as the opening of the 'books of theatre pilgrimage' ('Oxford'), the audiences were comprised of spontaneously gathered villagers, lively participants in the events, sharing their own songs, dances and stories. Thus, they were not acting as passive audience members; they were actively contributing to the final shaping of the events.[106] The mixed ethnic backgrounds of the locals, the dynamics of rhythmic interactions and the singing exchanges of the gatherings have had a decisive impact on the company's work. Staniewski, openly adhering to the long tradition of twentieth-century Western directors who are equally interested in the aesthetic result and the necessary training consolidating the actor's work, recognises the pedagogical value of these encounters: '[t]he experience of "gathering" offers the practitioner the best education in theatre' (Staniewski and Hodge 59). The research into the values and traditional artistic resources of the communities, the integration of the physical and vocal expressions of the everyday life of the borderland (that which Staniewski understands as 'natural phenomena') into the performances and the urge to 'always accept the public' (Staniewski and Hodge 99) showcase Gardzienice's ethical stance towards the audience. The spectators' (expected) role is not one of passive appreciation, but their dynamics, suggestions and, especially, vocal offers are decisive in the realisation of mutuality, the core principle of encounter, dialogue and interchange which has shaped much of the company's work.

[106] This is not a romanticised view of the theatre in the rural contexts (see, for example, Hyde and Taranienko, as well as all works by Allain and Filipowicz). Rather, it is effected through the methodology of gatherings discussed in the section on the history of the training.

Undoubtedly, not all performances can instigate the liveliness of gatherings. The company's productions have been presented in theatres and, with increased frequency nowadays, at international festivals; therefore, the *differentia specifica* of each audience-performance relationship should be considered when analysing performances by Gardzienice. Still, Staniewski, while creating, is obsessed with finding the lifelines of body and voice that will work most effectively with the new audience;[107] in his Bakhtinian play with high and low culture, he states that 'if Brecht attempts an alienation effect, I want a proximity effect' (Personal Logbook, Sept. 2008; Gussow n.pag.). This is why the 'lived definition' just analysed, a structured event pertaining to the second period of the company, offers a valuable lens through which Gardzienice's relation to audiences becomes more easily discernible. The group's base functions as a threshold; during performances at the village of Gardzienice, still part of the scarcely populated borderland and a major attraction for the theatrical intelligentsia at the same time, elements from both the village gatherings and the highly-acclaimed international performances co-exist. The audiences are mixed, comprised of locals as well as theatergoers or trainees immersed in the company's work. The short, unrehearsed 'pilgrimages' in the meadows or the forest rapidly alternate with the solidly organised frontal relation of the audience to the performances inside *Carmina* or *Avvakum*, and the innovative productions are combined with lectures, juggling in the open air and communal meals. All of the above are essential in preserving a synthesis of both ritualistic ceremony and folk-type festivity in each new encounter with audiences, in each new attempt by the company

[107] In Staniewski's understanding, the lifelines of body and voice concern not only the relation of the performance to the new audience, but also the arrangement of the material within the performance itself (see also Staniewski and Hodge CD-ROM).

to effect a shift in the attitude of the 'administrated' audiences of contemporary theatre (Staniewski and Hodge 55).

Spaces also change. From squares, village houses and churches to such conventional Western spaces as the Barbican Pit in London, the theatre of Sikiona in Delphi or university studio theatres, Staniewski is looking beyond interesting or effective spatial configurations. Of course, this is an important aspect of the performances and he interprets the actor as a 'space arranger,' someone who transforms a given space into a theatrical arena through their performative offers, especially songs (Staniewski and Hodge 40). In Staniewski's thinking, the *quality* of the meetings taking place within these spaces as well as the metaphors and philosophical ramifications surrounding them are much more important. The natural landscape, the circular formations of rituals and village dances, the density of small churches, the Π shapes of banquets and communal feasts, are all revisited and transformed in Gardzienice's use of space. The architecture and materials of Orthodox churches became a direct influence on the 'Avvakum' room as well as on the set of the performance of the same name, and *Metamorphoses*, not unlike post-rehearsal gatherings, takes place around a table. Meanwhile, the circle is the predominant configuration during training activities and, as will be argued in the main part of the chapter, the openness of the landscape is 'mirrored' in the openness of the actor's (vocal) physiology.

Staniewski often refers to the need to transform alchemically, to realise a metamorphic process within the space—one that will allow the theatre to become a healing event, an attempt at 'rehabilitation' (Staniewski and Hodge 32). What Staniewski implies is that the theatrical event should hone the audience's perception, and should reanimate the forgotten or hidden traditions of the community. According

to him, this objective is most efficiently realised through song (Allain, *Transition* 126; Staniewski and Hodge 40). The qualities discovered in the group's use of the voice, through research and naturalisation, are aimed at the sharing of a widened ability to perceive—to perceive at the same time the present of the performance and the rediscovered past treasured inside the songs, the specific performance space and the natural environment, the voice of the individual and the voice of the other.[108] Through music Staniewski aspires to inject his actors' voicing with the *genii locorum* (the protective spirits or distinctive qualities) of the visited communities and awaken the *genius loci* of each new performance space. Or, in less mystical terms (even though Staniewski is deliberately mystical in his explanation of the 'alchemical' understanding of space), a space is not solely a demarcated area; it is its past and present, its materials, the history of the people living in it or using it. This is why, in every performance, he attempts a re-gathering of elements from nature, communal and religious spaces, through the use of human sound; in this sense, his desired *theatrum mundi* is not exclusively an acoustic but a vibratory environment. Similar perceptions of space inform the work of much of the Gardzienice 'landscape,' and, even though they can seem rather vague or hermetic, they can be experienced in the subtle changes effected through the training.

It is therefore evident that, for Gardzienice, the theatrical space is a *meeting* place, an intersection of the microcosmic with the macrocosmic. But what is the tone of this meeting? Affinities can be found in the way rituals function for the community. If however ritual occupies exclusively the 'efficacy' end of the Schechnerian 'efficacy-entertainment' continuum (*Performance Studies* 79-81), Gardzienice's performances maintain a clear inclination towards 'entertainment' as

[108] The ways in which these somehow ambiguous concepts are turned into concrete vocal phenomena will be discussed in the detailed analyses of the training.

well. This sophisticated and, at the same time, spontaneously joyous atmosphere of the performances (as well as all other activities) has concrete origins: Bakhtin's writings.

A Definition of Bakhtinian Laughter

'Only equals may laugh'
(Herzen qtd. in Bakhtin, Rabelais *92).*

In his analysis of Rabelais' novels, Bakhtin claims that the aesthetics of the beautiful are associated with canons formulated either in classical Antiquity or through post-Renaissance conceptualisations and practices. There are, however, two ways of representing the body in the arts: the classic and the grotesque. These interact, intersect, compete with each other, and are counter-influenced or cross-fertilised in the artistic products. The grotesque accepts the earthly character of living and promotes a non-individualised view of the world. The acts of eating, drinking, defecating, urinating, intercourse, labouring or dying are emblematic of the grotesque as they highlight a non-delimited body, a body in a perpetual state of becoming and interacting. The lower bodily stratum, where functions of devouring and giving birth are encountered, is the concrete locus of the grotesque. This duality of degeneration and rejuvenation provides a wider perspective on history and the world; each living body is in constant interaction with its surroundings and is a member of a future-oriented humanity, where death and birth are opposite sides of the same coin in the overarching trajectory of history. The protruding bellies, the phalluses, the wide-open mouths, or gigantic limbs of grotesque depictions are all realisations of this principle in the sphere of art. Materiality is not hidden or avoided. Rather, it is celebrated: 'The material bodily principle in grotesque realism is offered in its all-popular festive and

utopian aspect. The cosmic, social, and bodily elements are given here as an indivisible whole. And this whole is gay and gracious' (Bakhtin, *Rabelais* 19).

Gary Jay Williams situates Bakhtin's ideas in their ideological *discours* in noting that the Russian philosopher

> was criticizing formalist, psychological, and early structuralist approaches to language and literature for closing off considerations of social energies within them. His idea of language as a naturally dynamic, even subversive force runs counter to more pessimistic Western theories of language as a construct of dominant ideologies, perpetually imprisoning our consciousness. (Zarrilli et al. 213)

In stark contrast to the theorisations of the body-self as structurally closed, psychologically individualised, or formally abstracted, Bakhtin proposes the idea of the unfinished body and finds its actualisation within the carnivalesque celebrations of the people. The sources of Bakhtin's notion of the carnivalesque include the Roman *saturnalia* and mimes of late Antiquity as well as such popular forms of festivities of the Middle Ages as the *charivari*, the carnival, the *fête des fous* ('feast of fools'), the *Corpus Christi*, the *diableries*, the *soties* and the *festum asinorum* ('feast of the asses'). In Medieval Europe, these celebrations were organised by the people and for the people; there were 'no guests, no spectators, only participants' (Bakhtin, *Rabelais* 249). Age or hierarchy were not important in the spontaneity of the huge processions and banquets, which, according to Bakhtin, replaced the subjective with the collective consciousness—not on an abstract level, but through the realisation of the principle of the grotesque through eating and drinking, and the uncrowning of official culture through satire. The duality of the body transformed language, since the latter exhibited a mixture of praise and abuse, of curses, marketplace or local idioms with the official language of the ecclesiastical or political texts mocked in the feasts. In Bakhtin's thought, this duality of language functioned as a liberation from the

prevailing view of the world. The people's laughter was able to both degrade and regenerate (Bakhtin, *Rabelais* 20).[109]

Essentially connected to the cyclicity of the calendar (reflecting the change of seasons), these festivities offered the people the opportunity to experience what Victor Turner would call 'anti-structure.'[110] In using the satirical panoply of parody as a 'corrective of reality' (Bakhtin, *Imagination* 55), they were specifically targeted to momentarily reversing the official structure, so that the lower social strata would have the opportunity to experience freedom—freedom from the official, hierarchically imposed ideology of the dying Middle Ages; freedom from fear because the individual was replaced by the group and each fragmented and isolated act or event was put into the perspective of the historical process; finally, freedom *of* the people as it reaffirmed their collective body as a generating force. Bakhtin summarises this state

[109] Paradigmatic applications of Bakhtin's carnivalesque to the field of theatre/performance can be found in the works by Bristol, Kiourtsakis, McCaw, Stavrakopoulou and G.J. Williams (Zarrilli et al. 211-19), as well as in several chapters in Barta et al. To my knowledge, Staniewski's is the only proclaimed use of Bakhtin's ideas not as hermeneutical tools, but as pedagogical principles. A different strand of analysis of carnivalesque phenomena, highlighting the performative aspects of these celebrations, can be found in V. Turner's 'Images and Reflections' (*Anthropology* 21-32) and '*Carnaval* in Rio' (*Anthropology* 139-55), as well as Ancelet's 'Falling apart to Stay together.'

[110] Victor Turner's 'anti-structure' built on Evans-Pritchard's (1902-1973) notion of 'prescribed obscenity.' According to the latter's observations, there exist, in the African societies which he studied, specific expressions of collective obscene behaviour, the importance of which he describes as follows: '1) The withdrawal of society of its normal prohibitions gives special emphasis to the social value of their activity; 2) It also canalises human emotion into prescribed channels of expression at periods of human crisis' (Evans-Pritchard, 'Obscenity' 101). Turner (1920-1983) found that this 'channeling' does not occur only in socially prescribed cases of ritual liminality, i.e. in the interstices of structure, but also in the edges of structure (in marginality) and from beneath structure (in structural inferiority) (V. Turner, *The Ritual Process* 125-30). In all these cases Turner applies the umbrella term 'anti-structure' and argues that the basic characteristic of it is a sense of non-hierarchical connection to the community, which he names *communitas*: 'The bonds of communitas are anti-structural in the sense that they are undifferentiated, equalitarian, direct, extant, nonrational, existential, I-thou relationships. Communitas … liberates … from conformity to general norms, though it is necessarily a transient condition if society is to continue to operate in an orderly fashion' (V. Turner, *Dramas, Fields, and Metaphors* 274). Turner's concepts were critical to the inception and establishment of the field of performance studies, as exemplified in such publications as his own *From Ritual to Theatre* and *The Anthropology of Performance*, as well as Richard Schechner's *Performance Studies: An Introduction*.

as ‘a new, concrete, and realistic historic awareness [that] was born and took form: not abstract thought about the future but the living sense that each man belongs to the immortal people who create history’ (*Rabelais* 367).

Bakhtin’s influence on Staniewski’s work is crucial. Starting from the devised performances, the first short spectacle of the company was based on *Gargantua and Pantagruel* (c.1532-1564), Rabelais’ *magnum opus* which Bakhtin read closely in order to solidify his ideas. The same work is part of the literary sources informing later works such as *Evening Performance* (1977) and *Sorcery* (1981).[111] In the same period, the landmark creative technique of the company, the mingling of high and low culture through the combination of the literary canon with songs, gestures and stories discovered in rural minorities, was forged. In *The Life of the Archpriest Avvakum* (1983), the technique reaches its apogee, with the juxtaposition of liturgical songs and the autobiography of the Russian archpriest with Balkan folksongs, the debasing mimesis of religious elements and grotesque imagery. Similar elements are injected into the codex *Carmina Burana* and *Tristan und Isolde* in Gardzienice’s *Carmina Burana* (1990). The opening lines of this production, delivered by a couple of contrasting characters (a naïve peasant and a dark figure), capture in a very condensed and poetic way this ambivalence of Bakhtinian laughter: ‘a beautiful story about love and death … in the olden days, people in great happiness or mourning…’ (*Carmina*). In *Metamorphoses* (1997), revived Ancient Greek songs are in symbiotic relationship with the comic story by Apuleius, which, in turn, is inspired by the ass-mimes of Antiquity. *Elektra* (2002) and *Iphigenia at A…* (2007) are in the same creative vein;

[111] The dates in parentheses indicate the year when the first version of each piece was performed. Gardzienice’s pieces keep evolving and there is no definite point of transition from one piece to the next, as frequently performances, or scene extracts, are presented in the same night, or inform the work on a new project. Kolankiewicz’s remark, in his discussion of *Carmina*, that the performances of Gardzienice are never the same and keep evolving (‘Ave Mundi’ n.pag.), is absolutely in accord with Bakhtin’s understanding of the ever-changing nature of the marketplace.

moreover, the chosen texts are tragicomic, a typical attribute of many of Euripides' plays (Knox 250-74; Taplin '*Synkrisis*'). This devising technique explains Thorpe's statement that '[t]he frontiers in Staniewski's world are between the fool and the holy fool' (n.pag.).

Furthermore, another of Bakhtin's iconic images, that of the banquet (*Rabelais* 278-302), is encountered in a variety of productions and is infused with 'high-art' sources, such as the Platonic *Symposium* (*Metamorphoses*) and Leonardo's 'The Last Supper' (*Avvakum* and *Carmina*). This scenographic choice has direct implications for the voice as it orchestrates the entire gamut of songs, ranging from ritualistic to folk-inspired ones, around the convivial lightheartedness of a banquet and the (vocal) actions of eating and drinking. As shown in the 'lived definition,' the invitation to the celebration extends to the audience, who dine and engage in friendly conversation with members of the company, thus allowing their own everyday voice to get integrated in the musical texture of the event. The spontaneity and contingency of the resulting vocality, mutual and dialogic in nature, is not irrelevant to the voice pedagogy of the ensemble.

Of course, the way the material is used draws both on Bakhtinian ideas and on Polish soil. An idea similar to Bakhtin's banquet is recognised by Koczanowicz as central to 'the Slavic soul' which is 'characterized on the one hand by variety, romanticism, and idealism, and on the other, by joyfulness and a disposition towards fun often accompanied by alcohol' (157). Also, as the following section will unveil, Staniewski is deeply influenced by the Polish Romantic movement. Psyche's hysteria in *Metamorphoses* is a scene which exemplifies the co-existence of the Bakhtinian

grotesque and the undercurrent of Polish Romanticism.[112] According to Bakhtin, grotesque madness is of a festive character, providing an unexpected view of the official world, of what is normative and normal. On the other hand Romantic madness is connected to the 'privatised' sphere of feelings and self-reflective thoughts of the Romantic individual and it therefore acquires gravity and sombreness (Bakhtin, *Rabelais* 39). Mendel as Psyche, in her vocal climax described in the previous section, expressed a state of painful *sparagmos* ('dismemberment'), in the literal act of breaking away from the other members of the group as well as in the hysteric contortions of her body. Even in this moment, however, her voice was in relation to the soundings of the ensemble, the last compulsive spasms of her body took place in the arms of Golaj, and the entire scene still unfolded on the banquet-inspired set.

Staniewski's dialogue with Bakhtin informs several aspects of his work, apart from his devising and scenographic aesthetics: his interest in folk culture, the use of spontaneous gatherings as a source of inspiration, the awareness of historical processes, and the interconnections between the individual, the community and the cosmos. Also, Gardzienice's director places distinct emphasis on bodily movements that mingle the high and the low, such as the whirling of the dervishes in *Sorcery*, 'which expresses the release of an excess of joy' (Zarifi, 'Alphabet' 399), or the dance of the maenads in the last scene of *Metamorphoses*. Most importantly, and this will be assessed thoroughly throughout the chapter, Staniewski's training promotes states of abundance, bodily exuberance, vocal interrelativity and energetic excess, rejecting the concept of 'the private, egotistic, "economic man"' (Bakhtin, *Rabelais* 19).

[112] In the original text, the tale of Psyche is a digression of the main plot. Psyche is protected by Cupid against the fury of his mother, Aphrodite. They become lovers, but, against Cupid's warning, Psyche looks at his face. Cupid abandons her and Psyche wanders in search of him.

Bert O. States, in his discussion of collaborative and non-collaborative models in the relationship between the performer and the audience, draws the fine line between melodrama, which may unite the audience in tears, and tragedy, where the audience's response is silence, a personal, metaphysical silence. On the contrary, comedy and laughter prompt unison: 'In cathartic terms, laughter is the dialectical opposite of tragic silence.… Comedy … is a science of life-moments, of assurance that the broad richness of existence is all that really matters and that death can always be deferred' (States 30). Similarly, Bakhtin's grotesque and carnivalesque, as encapsulated in the festive laughter of the people, are unifying concepts. Moulding all these aspects of Bakhtin's thought together, I will employ from now on the term 'Bakhtinian laughter,' a term that not only encompasses the non-delimited body, the festive character of the marketplace and the banquet, and the importance of folk culture, but also relates these theoretical principles to the focal point of my research: the mechanics of voicing. In the sections that follow, in my examination of Gardzienice's pedagogy, I will argue that the anatomy of the voice is trained towards a 'laughing' openness, drawing both from the physiological phenomenon of laughter and its philosophical equivalent in Bakhtin's writings.

A HISTORY OF TRAINING

Morson and Emerson, when assessing how the concepts of laughter and the carnivalesque developed from Bakhtin's early writings to his analysis in *Rabelais*, are right to observe that in the latter frequently 'value is divorced from any specific time frame, real history is not registered, and space becomes thoroughly fantastic…. When this happens, the word's openness typically becomes dehistoricizing and depersonalizing' (440-41). However, when applied to the training of Gardzienice, this hyperbolic tendency of Bakhtin is counterbalanced by the concrete historical

circumstances that surrounded the formation of the company's ethics and Staniewski's interest in translating the philosopher's ideas into the level of embodied interaction. With this observation in mind, this section will offer an historical overview of the shaping of the company's 'grain,' while the second part of the chapter will look more thoroughly at the specifics of its voice training.

The training of Gardzienice has been well documented and discussed, especially up to the period of *Metamorphoses* (roughly until 2002).[113] This discourse has also taken into account the influences of the avant-garde tradition, Polish Romanticism, and the political circumstances of the late Communist period in Staniewski's work. In my historical analysis of the company's pedagogy I will briefly revisit these areas, but, as I am interested in the processes of systematised embodiment of vocality, I will attempt primarily to broaden the scope by reflecting on the origins and current state of Polish ethnomusicology and its parallels or differences with the company's work ethics. I will also elaborate in detail on the post-Communist period of the company and examine the 'landscape' of Gardzienice's training as developed after years of touring, workshoping and international collaborations.

Origins and Influences

The first parameter to be observed in the formation of Polish folk culture is its significant diversity, at the same time highlighting local variants and forces of cross-regional homogenisation, historical processes of assimilation evident in transmission

[113] In English, Paul Allain has discussed the training and its sources in a series of articles spanning a period from 1990 to 1995, and, mainly, in his book *Gardzienice: Polish Theatre in Transition* (1997), an extract of which is reprinted in Zarrilli's *Acting (Re)Considered*. Alison Hodge has contributed a chapter on the training in her edited volume *Actor Training* (originally in 2000, with a revised version in 2010), and her collaboration with Staniewski resulted in the co-written book *Hidden Territories* (2003) and the accompanying CD-ROM. Hodge has also written a number of articles in the last decade, chaired panels and roundtables on the company's work and curated the 2006 BITE Gardzienice video projections and the following discussions.

systems, and social allegiances of genres, *inter alia*.[114] The pre-Slavonic past of Poland is marked by four main influences: Baltic, Celtic, Middle Eastern and Mediterranean.[115] The advent of Christianity in the late tenth century effected deep-rooted changes, but at the same time maintained a dialogue with the Slavonic customs, beliefs and their artistic manifestations in the language of folk and homiletic texts or both religious and popular iconography (Appendix, 'Brief Outline of Polish History' 344). This fluid co-existence, sensitive to both the official religion and the heterogeneity of geographically distinct frameworks of activity, is a characteristic of Polish culture from the Middle Ages until the eighteenth century—in Czekanowska's words: 'The unification of Polish culture during the period of the Polish Commonwealth (1386-1772) did not negate the phenomenon of regional diversity' (*Folk* 54). However, the Eastern region has mainly preserved the Slavonic rather than the Catholicised folk arts, and this fact further illuminates Staniewski's decision to found his theatre in the area.

The movement from the eighteenth century into the nineteenth not only marked the formation of distinct social classes for Poland, as throughout its history the only valid categorisation would be between peasants and nobility, with both sharing a mostly rural background; it also witnessed a decline in folk arts, especially in the manufacturing of folk instruments (Czekanowska, *Folk* 52). Soon, however, folk artistic expression, albeit in decline, became the object of intellectual inquiry and

[114] The section on Polish folk music and ethnomusicology is mainly sourced from Czekanowska *Folk* and 'Ethnomusicology,' Koczanowicz, the relevant entries in the Grove and Garland (Volume 8) encyclopedias, as well as my interviews with Gardzienice actors Agnieszka Mendel and Marcin Mrowca (September 2008). The influence of heterogeneity on the practices of Gardzienice will be assessed in the introductory discussion of the qualities characterising the voice training.

[115] See Czekanowska: 'The strong impact of Mediterranean culture in the Balkan peninsula was particularly important for cultural development in this area' (*Folk* 12). This pre-Slavonic impact of Mediterranean culture on Poland is another of the hidden links between Staniewski's first and second periods of work, the first drawing on the folk musical cultures influenced by the Mediterranean and the latter returning to its texts (Apuleius and Euripides).

admiration. In Poland, Romanticism, with its connections to the rise of nation-states across Europe and the obsession with nature and orally transmitted cultures, found in folk the features that would form the basis of a national style in music, literature and visual arts, and, consequently, inspired a tendency to record folk traditions as a means of preservation.[116] Prominent figures in these ventures were Oscar Kolberg (1814-1890), father of Polish ethnomusicology, whose lifelong research resulted in extensive publications on folk music, as well as Fryderyk Chopin (1810-1849), who transplanted characteristic folk rhythms, melodies and harmonies into the sphere of high art. In the literary field, Adam Mickiewicz (1798-1855) and Juliusz Slowacki (1809-1849) were the most influential Romantic poets/playwrights. The first envisioned a drama that would be 'lyrical, and it should remind us of the admirable melodies of popular folksongs' (qtd. in Allain, *Transition* 10), while the latter incorporated elements of Slavonic mysticism and pagan traditions in his oeuvre. Apart from basing his first performances on Mickiewicz's texts, Staniewski's inspiration from folk culture is yet another link with Polish Romanticism—and the specific political and artistic context that shaped his efforts will be discussed later.

Steszewski understands this first period of Polish ethnomusicology as 'inspired partly by the ideas of Romanticism (the search for "Slavonic antiquities"),' while the impetus for subsequent research was provided 'by "positivism" (a desire for scientific documentation)' (Morawska et al. n.pag.). Polish folk culture became the subject of academic research as early as the second decade of the twentieth century, within the pioneering courses of the universities of Krakow and Lvov. The rapid evolution of the

[116] Evolutionist scholarship on nationalism understands it as the byproduct of the processes of secularisation that took place through the Reformation, the Enlightenment and the French Revolution. Evolutionist-functionalist literature argues that the transformation had also a deeper significance in that the idea(l) of the nation was now able to fulfill integrational functions traditionally attributed to religion. For a detailed examination of these approaches see Zubrzycki 22-23. On the idea of the Polish artist as safeguard of national tradition, see Esslin 4.

discipline was inhibited by the severe disasters Poland suffered during the Second World War. As a variety of significant sources were destroyed in the period, one of the priorities of the Stalinist state, with its developed strategies of cultural intervention, was to document folk art, starting in 1948. The enterprise, accompanied by the creation of school, university and industrial ensembles, as well as the activities funded by the Houses of Culture (*Domy Cultury*), on the one hand facilitated documentation and promoted relevant programming on a national level, whilst on the other, in a movement similar to the rigidification of *pansori*, effected an 'interregional leveling' indifferent to local features (Czekanowska, *Folk* 112).[117]

Besides the declining interest in regional diversity, there are two other elements of the profile of Polish folk activity and ethnomusicological research that clarify the importance of Staniewski's quest: its growing emphasis on a Western-type pedagogical model, and the limited dialogue between folk music and contemporary performing arts.[118] Gardzienice, promoting pedagogical principles close to the practices of oral transmission and using locally diverse folk music as source material, effected a radical change in the field. Even in the post-Communist years, the ethics of their work is in stark contrast to similar activities. Nowadays, the predominant music style that claims inspiration from folk music is *disco-polo*, a popular song form that appeared in the 1990s and combines typically Slavic music idioms, such as polka and patriotic songs, with disco rhythms and commonplace love lyrics. *Disco-polo*, which also originated in Eastern Poland, is a self-proclaimed attempt to inspire its audiences

[117] This overview is based on Czekanowska's extensive research spanning 1972-1975, and it is extremely important in that it captures the exact period before Staniewski founded Gardzienice.

[118] Czekanowska states: 'Unlike in other Slavonic countries, the impact of Western European tradition has been much more significant for the development of our teaching programme than indigenous trends in Eastern Europe' ('Ethnomusicology' 24); and that '[t]he documentation of Polish folk music has been basically an academic enterprise, and unlike dance and decorative art the musical resources of Polish folk music which have been collected have had a limited influence on contemporary art' (*Folk* 63).

with an escapist attitude of fun (Koczanowicz 154-56). This is not a case of Bakhtinian laughter. Gardzienice's aim is not to avoid reality, but, within an atmosphere of ritualistic celebration, to invite their audience to experience a widened and more contoured spectrum of reality, stimulated by a sharing of musicality, extreme physicality and a mixture of high and low culture.

Staniewski was born in 1950 and grew up in Poland in the oppressive atmosphere following Stalin's death. His activities may well find parallels in Juliusz Osterwa's (1885-1947) 'Reduta Theatre,' which instigated the Polish movement of training in the rural countryside, Evgeny Vakhtangov's (1883-1922) claim that '[a]rt ought to meet the country-folk soul,' (qtd. in Hyde 206) or Leon Schiller's (1887-1954) song plays inspired by folk music; however they were mainly influenced by the undercurrent of resistance to the Communist regime and the patriarchal figure of Jerzy Grotowski (1933-1999). Upon graduating from the University of Krakow, Staniewski joined 'Teatr STU,' an influential group of the early 1970s, using music and techniques of textual collage as means to express political ideas. Staniewski performed with the company in the piece *Spadanie* ('*Falling'*) and the aesthetics of this work (emphasis on music and exploration of voice and sound, devising techniques, a variety of written sources) can be seen as crucial to the shaping of his own creative perspective.

In 1970, he was invited by Jerzy Grotowski to join his paratheatrical activities, characterised by an attempt to erase the boundaries between audience and performers, a deliberate refusal to create in conventional theatrical settings and the formation of intimate 'meetings,' where vocal participation and movements that unleashed sound were paramount. Staniewski worked with the group for almost seven years, leading workshops and becoming one of Grotowski's closest collaborators—hence his

humorous admission that his departure from the group, in order to found his own company, was an 'act of madness' (Staniewski, 'Oxford'). The influence of Grotowski can be traced in Staniewski's choice to base his activities away from the urban environment, the emphasis placed on the training (and its relation to everyday activities), as well as the lasting promulgation of uncompromising research into the actor's technique. Grotowski promoted a physical understanding of the actor's work cultivated through exercises called *plastiques* and meticulous work on gesture, understood as '[a] *sign*, not a common gesture, [which] is the elementary integer of expression for us' (Grotowski 69; emphasis in the original). It is here that one could trace the origins of Staniewski's interest in gesture, epitomised in the development of *Cheironomia*, which was used extensively in the pieces analysed as 'lived definitions.' Also, myth, perceived by Grotowski as a concrete act of violation upon the actor's body, was regarded 'as the dynamic centre of the theatre performance' (Grotowski qtd. in Brestoff 157). Considering Staniewski's approach to theatre making, it can be clearly seen that his ontology of expectations when creating a performance goes far beyond the interpretation of the author's text. His creations are firmly rooted in an understanding of, and a need to reconnect with, the mythical sources of theatre—even though, in his case, the main consideration is the collective, group-bonding function of myth, as encapsulated in the physicality and musicality of local feasts or in the surviving texts, music and imagery of late Antiquity.

Furthermore, in terms of voicing, the conceptual skeleton underpinning the pedagogy of Gardzienice has been formed to a large extent in relation to Grotowski's paradigm; the avoidance of prerecorded or technologically modified sounds in performance (Brestoff 155), the disparagement of vocal improvisation (Richards, 'Physical' 21), the cultivation of freedom and spontaneity (Grotowski 188-89), as

well as the 'body first, then voice' principle (Grotowski 151, 174) can be better comprehended if related to similar concepts in Grotowski's teachings. Thus the following statement by Grotowski could be endorsed by Staniewski as well:

> Being products of different systems of transcription (both in the sense of musical notation and in relation to recording) and not of the oral tradition, Westerners mistake singing with melody. They are pretty much able to sing anything that can be notated with notes. But they are completely unable to notice such things as the vibratory quality of the voice, the resonance of the space, the resonators of the body or the way in which the vibrations are carried through the out-breath. (qtd. in Themelis 125; my translation)

Differences are noticeable nevertheless. Grotowski, when working on the voice, suggested exercises that address individual needs, whilst Staniewski's training highlights the role of the group. While Grotowski worked from a detailed anatomical perspective when touching upon resonators (165-66), Staniewski, achieving a similar result of holistic vocal exploration and honing of the vocal imagination, relates the areas of the body to cultures and ethnic groups.[119] Moreover, while they both propagate an exploration of the voice beyond its capability to be a vehicle of language, Grotowski still worked against the sounding in-breath, considering it a sign of a closed larynx (118-19), whereas in the training practices of Gardzienice this is a sign of sharpened communication and full expenditure of the breath.

Of course, the dialogue between the two directors/trainers should not be seen as one-way. After Staniewski left, with the clear intention of exploring the musicality of marginalised ethnic minorities, Grotowski entered his 'Theatre of the Sources' period (1976-82). Expeditions to Haiti, Mexico, India, Eastern Poland and Nigeria and the idea of roots became central to his new vision of artistic discoveries (Richards, 'Edge-Point' 436; Slowiak and Cuesta 40; Wolford, 'Vision' 203). Also in 1991, Tomasz

[119] A detailed explanation of these exercises can be found in the following section of the chapter.

Rodowicz, Staniewski's closest collaborator, went to Pontedera, Grotowski's new base in Italy, and worked with Grotowski on folksongs and the nature of ritual (Allain, *Transition* 55).

In order, however, to get a better grasp of Staniewski's theatrical vision, one needs to understand how central the audience is in his performative endeavours. In the production period of his teacher and collaborator, the audience was expected to partake in a 'special silence' (Grotowski 44)—and later on, Grotowski would dismiss audience as a category altogether. For Staniewski, on the contrary, especially in the first period of Gardzienice, theatre was naturalised through its rural audience. Group voicing could not be seen outside the deep-rooted traditions of these audiences, and indeed could not exist outside the dialogue of voices with local storytellers, dancers, singers and musicians. In the post-Communist period of his work, the voice, grounded in the findings of the expeditions and the experience of gatherings, attempts a new approach to myth—as envisioned by Grotowski, and put into practice by Gardzienice through the enlivenment of the stone fragments from ancient Greece.

First Period: The Dionysian Laughter of the People

'This in itself was enough for a burst of great joy….
Old women shake their sides with laughter.
Men joke, roughly but quite decently'
(Osinski qtd. in Hyde 208).

In 1989, Donald Hutera, reviewing a performance of *Avvakum* in Glasgow, praised the company's boldness of expression and situated it within its cultural and political context: 'in most Eastern European countries the political, economic and philosophical climate simply isn't conducive to the flowering of junk culture so familiar to Western audiences' ('Religion' n.pag.). Similar associations between Polish politics and Staniewski's work have preoccupied a number of researchers,

mostly emphasising the shift in aesthetics and practices of the group. Without bypassing these findings, I will mostly focus on the unifying force behind the company's pedagogy, which, as I will argue, is located in the grain of its performers' relational voice physiology.

Gatherings

The period from the company's foundation to the radical political change of 1989 is only marked by three productions (*An Evening Performance*, *Sorcery*, and *Avvakum*), and the gradual emergence of a fourth one, *Carmina*. Although the literary sources, especially Rabelais and Mickiewicz, are of paramount importance, it is the company's methodology of expeditions and gatherings that was a landmark in the history of Western actor training, informing at the same time the entire gamut of the group's activities. Expeditions were 'fieldworks' in specific communities, especially those of the Eastern borderland, during which the group, after an initial 'reconnaissance' visit by one or two of its members, journeyed towards the village, trained in the new environment, engaged in conversation or everyday tasks with the locals, and organised gatherings. The latter were events during which the company performed songs, rehearsed performance extracts and physical sequences, in an attempt to involve the locals as much as possible in a mutual sharing of stories, dances music and songs: 'Singing,' according to Staniewski, 'was the most open channel of communication' ('Baltimore' 141). The urgent need to respond to the craftsmanship of folk instrumentalists, singers and storytellers and communicate with new audiences in *ad lib* spatial arrangements is understood by Gardzienice as a process of naturalisation of the performance.[120]

[120] It is interesting to note that Staniewski himself compares this process to a *pansori gwangdae's* testing of his or her sound in nature (Staniewski and Hodge 55).

Blending everyday labour with the extra-daily exigencies of gatherings, as well as artistic and research objectives, in an atmosphere of reciprocal conditioning, Staniewski discovered the connective tissue of his directing: song, music and collage-type storytelling—in his words: '"gathering" is a moment of theatre born of itself' (Staniewski and Hodge 52). The elements of pilgrimage (associated both with the crossing of the landscape towards the community and the revisiting of traditions facing extinction) and blending of high and low culture (as exemplified in the impromptu encounter of canonical texts with folk art) were major components of the experience of gatherings. These, in combination with direct inspiration from culture-specific gestures and voice vibrations and the urgency to hone performance skills in an informally competitive situation, informed the dynamics of Gardzienice's productions in such a definite way that Staniewski considered his training as taking place at 'the "university" of the countryside' (qtd. in Allain, *Transition* 39). The practice of journeying, what McLean calls 'an ethics of travelling' (Personal Interview) is, in a very tangible way, an actualisation of the idea of the trainee's physiology opening towards other physiologies, experiences and knowledges, those of the encountered locals.

Singing was the primordial means of communication, engaging the audience, immediately demanding an ability to absorb and to imitate emic vocalisation by the performers, and highlighting the openness and immediacy of the event. Preserving and transforming the musicality of such diverse ethnic groups as Ruthenians, Gypsies, Jews, Chassidic zadiks (*Evening Performance*), Lemko (*Avvakum*), Georgians (*Carmina*), and, later, Saams, Macedonians, Zuni and Taos Indians, Tuscanians, Molisians, Cuban Santeria devotees, Brazilian *candomble* followers or Egyptian Bedouins, Staniewski's training in the rural culminated in his 'ethno-oratorio'-type

performances of the first period. Moreover, it exercised a definite influence on the laughing openness of the vocal musculature, as a direct result of partaking in local festivities, instinctively responding to active audiences in a 'marketplace' context and delving into the irregular rhythms and rare vibrations of the projected sounds of Balkan folk.

Destalinisation

The political circumstances of late Destalinisation were crucial to the formation of Staniewski's work ethic. Historically, Poland had disappeared from the map under partitions, foreign occupations and its adherence to the Russian zone of influence (Appendix, 'Brief Outline of Polish History' 344).[121] Therefore, the effort to sustain the idea of national continuity became the artists' mission. Staniewski's questioning of the notion of ethnicity was not only a continuation of a long-standing tradition of struggle for independence and national self-definition. His embracing of minorities, regional diversity and group-based activities was in dialogue with the political atmosphere of the 1970s and 1980s. Happenings, with their foregrounding of a physical language and textual montage, besides their aesthetic affiliation with the avant-garde, were strategies dictated by the need to avoid censorship and promote indirect criticism of totalitarian practices (Tyszka). Moreover, the emphasis on the regional and the attempt to 'restore social bonds outside official institutions' (Michnik 28; see also Stok xv-xviii) were ideas connected to the movement of Solidarity and

[121] Any attempt to historicise the transition should take into account emic perspectives of history, meta-narratives and interpretations of the Polish upon their history. According to Zubrzycki, 'Poles inject Communism into a long narrative vein of conquest, occupation and oppression by powerful neighbors, and their struggle for independence' (23).

the attempt to suppress it with the imposition of Martial Law in 1981.[122] In this light, the activities of Gardzienice in the countryside obtain a definite political character, in the understanding of which Zubrzycki's point is of particular importance: 'The role of nationalist aesthetics—its symbols, stories, and rituals—must be brought to the fore of analyses of nationalism, since it is through these aesthetics that people become emotionally invested in the nation' (28). In this sense, polyphony, with its inherent idea of encounter, exchange and collaboration, became also a political term through the group's voicing practices. If 'the idea of civil society as accepted in the eighties was to a high degree deliberately utopian' (Koczanowicz 51), due to the inflexible framework of the Communist regime, Staniewski's merging of cultural activities and ecological programmes effected, even on a regional level, a practical sense of community.

Post-Communist Period: Apollo's Well-Defined Laughter

'Welcome to Gardzienice Theatre, Greece!'
(Staniewski, 'Oxford' n.pag.)

Staniewski sees performance as order and life as chaos (*Humanities*). Harmonising the two, through his unique blend of the everyday and the performative, has been a hallmark of his aesthetics and pedagogical ethics. Although in the case of the performances a shift from the Dionysian (favouring the element of chaos) towards the Apolline (inclined towards order) is unmistakably noticeable in the movement from collage and folk music to specific texts and composed music in *Iphigenia*, in this section I will investigate the ways in which continuity has been guaranteed through the training and artistic inquiries of the company.

[122] See also: '[Solidarity] adopted instead a model in which only regional, not professional or occupational, divisions were permitted. This model of organization, as well as the name itself, was to emphasize a deep unity grounded in ethical values' (Koczanowicz 46).

Answers to Allain's question as to whether the political change serves 'as a stimulus or disincentive' (*Transition* 4) should take into account several aspects of the post-1989 reforms. Such researchers as Allain himself or Ratajczakowa easily presuppose that the advent of a capitalist free-market economy and the formation of the Third Republic marked the end of the history of struggle towards Polish national self-realisation. The Polish commonly refer to the decade that followed the fall of Communism as the 'recovery of national independence.' The widespread use of such 'insider' terminology summarises the fact that the notion of nation is still a matter of fervent debate and constant renegotiation. Consequently, it is crucial that one understands the new contexts within which such a re-examination of this ideological common denominator of Polish history is effected nowadays. Given the persistent problematisation of the definition, constitution and sustainability of community, as encapsulated in the discourses over the need of a Fourth Republic, the period after the 1989 should be seen as a *process*, one of a Polish *Historikerstreit*.

The expected equation 'free-market economy = liberal democratic system in all aspects of life' never took place in reality (see Koczanowicz 138-9). As, in Berend's words, transformation is 'not only an economic process, but a delicate complexity of sociopolitical and psychological change, a switch of values and "public spirit"' (185), it is important to note that this 'spirit,' although superficially changed, has retained essential elements of the previous climate. For example, Poland may not be considered as *Polonia semper fidelis* ('Poland, the always faithful') anymore, the bulwark of Christendom protecting Europe from the 'infidel,' but the deeper significance of religion in the nationalist discourse of present-day Poland was brought to public attention over the period of the 'War of the Crosses' (1998-1999)

(Zubrzycki 23).[123] Also, reflections on national identity have not ceased to be an artistic territory, as 'the poetic, imaginative, and enthusiastic approach to History is still more common among Poles than the critical, reflective, or analytical approach' (Davies 18). Moreover, Slomczynski shows in statistical results that attitudes towards systemic change as well as the sense of personal well-being are not only dependent on political change but also on the social location and the psychological function of the individual (183-93).[124] Thus, 1989 has marked the beginning of a complex series of changes, and the only attribute of the period that seems undisputed in the literature is the opening of Polish society to the international scene and the importance of supranational structures, such as the EU and NATO, in today's Poland.

In this context, the main features of post-Communist theatre in Poland are a reconsideration of the relations between Polish and European or international theatre, an increase in managerial control, the fact that '[f]or younger people, rather than being a concrete reality, Communism is a stylistic device' (Allain and Ziolkowski, 'Editorial' 1), the tendency for theatres to develop parallel activities and become cultural centres within their local communities (Cioffi, 'Alternatives' 74) and the increased interest of groups and artists in partaking in the festival circuit.[125] With the exception of using Communism as a stylistic device (after all, the company existed for twelve years under the regime), these characteristics apply to Gardzienice, not simply

[123] The so-called 'War of the Crosses' was a period of fervent public debate over the erection of crosses outside the camp of Auschwitz by nationalist Catholics. The reaction of the Jewish community instigated fierce and antagonistic re-negotiations of notions of 'Polish-ness' and remembering of the Polish past.

[124] His book questions the *tabula rasa* hypothesis, that 'the uncertainties and dislocations associated with rapid systemic change inhibited the formation of group interests with distinctive socio-political attitudes' (Slomczynski 190), since his findings associate attitudes towards systemic change with the occupation of particular positions within the social fabric.

[125] It should be noted, however, that festivals were a main characteristic of Polish theatre even during the Communist period, and, as Cioffi explains, nowadays they serve a similar purpose of creating social bonds in a new society that ignores them or suppresses them in everyday life.

because the circumstances changed, but because they informed the company's practices since its beginnings. Long before the fall of the Iron Curtain, Gardzienice had already been combining their ethnic concerns with the latest innovations in the international theatre scene and had been performing in festivals (although less often than now). Also, from the first moment they have put into practice a broader cultural programme, and, currently, their financial management depends on government funding.

The changes are mostly observed in Staniewski's increasing interest in Antiquity. The performances created in the company's second period are *Metamorphoses*, *Elektra* and *Iphigenia at A…*, while in April 2011 the company premiered Euripides' *Iphigenia at Tauris* (Appendix, 'Reviewers' responses to Gardzienice's Second period' 345). All productions revolve around the artistic director's collaboration with Maciej Rychly, Tomasz Rodowicz, Mariana Sadowska and Anna-Helena McLean. Even though these actors did not participate in all productions of the second period, they were the first to participate in a year-long workshop and training, in order to access the musicality hidden in the remaining fragments of Ancient Greek music (Appendix, 'Reconstructed Instruments' 346), 'not in a manner of reconstruction, but of reminiscence' (Staniewski and Hodge 128). At the same time, the activities, and the training opportunities offered by the company, have become even more internationally oriented. The major development is the institutionalisation of part of the training activities; in 1997, Staniewski founded the Academy for Theatre Practices, which offered a one-year course in the company's principles and would gradually become the laboratory for new ideas and the seedbed of new company members and international colleagues that would disseminate Gardzienice's work. Staniewski also organised two '*Konfrontacje'* festivals in 1997

and 2002, and the '*Misteria, Inicjaje*' festival as part of the Krakow 2000 project. In 1999, the first 'Kosmos' took place, initially including performances of *Avvakum*, *Carmina* and *Metamorphoses*, an installation-exhibition, as well as lectures, concerts and demonstrations by the students of the Academy. Finally, in June 2006, in Warsaw University, Staniewski presented the first version of his 'Theatrical Essay,' an event comprised of one (or more) of the performances of the second period, a demonstration of techniques and a lecture. In terms of the workshops, apart from the annual Summer Intensive hosted at the base of the company, training sessions have been held at the Théâtre Conservatoire in Paris, Yale, Columbia, NYU, Stanford University, and Getty Center, in the USA, the Meyerhold Centre in Moscow, the National Theatre School in Athens, the Japanese Directors' Association, the Hong Kong Academy of Performing Arts, as well as the Centre for Performance Research, the RSC and the National Theatre Studio in the UK. The transformation of the context can be easily observed. However, as Staniewski has been honing and building upon the same pedagogical principles, for my discourse on the pedagogical approach ingrained in the trained vocal apparatus, an analysis of the links that secure the continuity of the taught principles is necessary.

A Sense of Continuity

As hinted above, the international character of the group did not result from the political change. Gardzienice have always been an international group, a 'Theatre Centre of Many Nations' (Staniewski qtd. in Allain, 'Village' 50), as a consistently significant percentage of the actors and collaborators have been non-Polish.[126] Also, Staniewski's training has continually aspired to prepare performers highly skilled in

[126] See Kilpatrick 12, and the company's website, where a full list of company members since 1977 can be found.

terms of both physicality and vocal ability. Thus, Ancient Greek theatre, in its all-inclusive technical demands, emerged naturally as a major reference. McLean claims that 'it was the answer to what he has already been doing for so many years. I say that because it was a slow and natural evolution' (Personal Interview).

This applies to all elements of his creative and training work. For instance, the creation of the 'dramaturgy of gestures' (Hoban n.pag.) is a continuation of his earlier work on orthodox iconography in the preparation of *Avvakum* and medieval depictions of bodily distortions for *Carmina*, in tandem with his commitment to discovering gestures perceived as 'archetypal' and expressive of the minority cultures of the countryside.[127] Similarly, music remains the focal point of all activities and dramaturgical choices. Once more, Staniewski's decisions seem to have been dictated by the musical data at his disposition more than anything else. None of the tragedies he staged is analysed in Taplin's *Tragedy in Action*, Staniewski's main theoretical influence in his work on tragedy. No surviving ceramic pot is directly connected to any of the two Euripidean plays he directed (even though Euripides is, generally speaking, by far the greatest source of inspiration for the vase painters). However, Euripides is the only one of the tragic poets whose music has survived, although in just a couple of short and not easily decipherable fragments. It comes as no surprise that one of these fragments is from *Iphigeneia at Aulis*, and the other from *Orestes*, a play that in Euripides' version is equally focused on Electra and her sibling. Furthermore, the oral character of musical transmission in ancient Greece, which inevitably drew attention to the acts of listening and memorisation, is yet another element with which Staniewski's research can identify. Consequently, any

[127] This quest, similar to the frequent perception of minorities as 'other' in Theatre Anthropology, and its implications, will be further unpicked in the comparative discussion of the final chapter (see pages 312-18).

classification of the group's work as pertaining to either the fading Communist past or the internationalised present is reductive, and does not acknowledge the ability of the company to evade such categorical polarities as Ratajczakowa's 'artistic reinterpretation of national symbols versus universal archetypes' (24), Cioffi's 'literary versus visual' strands of the Polish alternative theatres (81), and Taplin's 'iconocentric versus philodramatist' approaches (*Pots* 22-26).

Also, the nucleus of expeditions is still preserved. Not only do expeditions take place, even though less frequently (for instance, in Huculszczysna of the Ukrainian Carpathian Mountains, the Baltic Island of Gotland, Finland, Greece or Egypt), but members of the company conduct their own expeditions and enrich the company's activities with this knowledge and experience. For example, Sadowska has explored lamentations in Ukraine, McLean worked in the villages of South Italy where *tarantella* originated as well as with gypsy groups, and Mendel conducted ethnographical research on Polish lullabies for her MA thesis.[128] Even during the first period, the links with the new methodology of retrieving traces of Antiquity are noteworthy. While making expeditions, Staniewski's major concern was to unearth forgotten traditions and pieces of musicality, an activity mostly preoccupied with individual and collective memory.[129] In this sense, his movement towards folk culture and minorities has always been an archeological rather than an anthropological quest (Kilpatrick 12; Staniewski and Hodge 125). What is more, the Greek influence was already an underpinning aspect of the work in the borderland, as the area was populated with minorities following the Greek Orthodox rite, and musicological

[128] For short discussions of several expeditions of this second period, see Allain, *Transition*; McLean; Mendel; Panagiotakos; Selaiha.
[129] This idea will be discussed in detail in the following section.

studies have proven the influence of ancient Greek modes and rhythms in the Balkans (Czekanowska, *Folk* 203).

The underlying links between Staniewski's first period and Antiquity are also apparent in his two major sources of inspiration, Polish Romanticism and Bakhtin's grotesque. Slavonic Romanticism was closely connected to the ideals and principles of ancient Greece. Wildstein discusses Wyspianski's attempt to combine Polish culture with Antiquity and Zarifi, building on Gerould's writings, focuses on Mickiewicz's 'Sixteenth Lecture at the Collège de France,' where he 'envisions a theatre that would encompass all the arts—painting, music, architecture—and draw on ancient myth, ancient Greek tragedy, indigenous rites as well as on the latest technology' ('Alphabet' 391). Polish artists, even before Mickiewicz, were influenced by Greek antiquity not through the line of Western Renaissance but through what is known as the Slavonic Renaissance, a movement through which Greek mythical elements were combined with indigenous cultures, and the Dionysian aspects of Greek culture became prevalent.

In addition, research that only takes into account the Bakhtinian analysis of the medieval carnivalesque in order to claim that Gardzienice 'distanc[ed] themselves from Bakhtin' (Allain, *Transition* 133) is based on inadequate readings of the latter. In *Rabelais*, the emphasis may well be on the Middle Ages, but the discourse extends to the origins of the grotesque in late Antiquity, when 'grotesque imagery attained its flowering and renewal; it embraced nearly all areas of art and literature' (Bakhtin, *Rabelais* 31). The grotesque is an aesthetic category refined already in Antiquity, and Staniewski reaches back to its origins, by drawing inspiration from the frescoes of Domus Aurea (through which the *grotesque* fashion was first established) and

Apuleius' *The Golden Ass*, a text analysed by Bakhtin himself as a paradigm of the grotesque (*Rabelais* 78, 209).

In the same line of thought, Staniewski's use of Euripides (whose work is thematically closer than any of the other tragedians to the turbulences of the Hellenistic period) and Apuleius exhibits a consciously Bakhtinian character by focusing on periods of large-scale sociopolitical transformations. In other words, late Antiquity is deliberately used as a parallel to the post-Communist era.[130] As for the group's preoccupation with the myth, Koczanowicz's analysis is valuable in shedding light on the role of the past in current Polish politics. Building on his reading of Laclau, he states that:

> mythology intervenes in the political precisely at the moment when an empty signifier turns into its concrete embodiment and the competing groups start to present particular claims. In other words, if Solidarity in 1980 represented an expression of a chain of equivalents directed against the oppressive regime, in 1990 the same signifier served as a vehicle conveying different political programs in society. However, because those programs were built up in a social void, in a society without clear social divisions and expressions of group interests, they had to have mythological character. Using Laclau's terminology, mythology is more an expression of 'floating signifier' where the same signifier can be attached to different signifieds in various contexts. In the conditions of transformation those programs which signify Solidarity are more predictions about the future than actual programs rooted in mass consciousness. (Koczanowicz 107)

To put it in other terms, since the social-bonding aspirations of Solidarity were never actualised in the post-Communist political scene, they acquired a mythical character, in that they became the locus of projection of diverse sets of goals by different social groups. Hence, myth is not an evasive tactic, but an act of engagement with the country's future as fermented in the current period of transformation. Koczanowicz also denies the possibility of a consistent theoretical model in accordance with which

[130] This point is further developed in Hartigan; Kolankiewicz 'Gardzienice'; Staniewski and Hodge 126-27; Whitworth.

each transitional society turns to the past and uses it for its own purposes (133).[131] The same philosophical underpinnings can be traced in Staniewski's work. The past is never a model; it is rather another fragment of the human experience, a distanced example, and its validity is measured only in its relation to the present. This is why such an emphasis is placed, for example, in Lucius' transformational process in *Metamorphoses*, the debauchery reigning in the kingdom of Argos in *Elektra*, and the sacrifice of the individual for political purposes in *Iphigenia*.

As for the Dionysian element, so often commented on by scholars and press, this is not only related to the seemingly manic energy of the performers and the uplifting role of music. From an etymological point of view, one with which Staniewski is unquestionably familiar (see *Humanities*), the cult of Dionysus is connected to states of *enthousiasmos* (=*en*+*theos*: becoming possessed by the god[s], becoming in-spired in the literal sense) and *ecstasis* (=*ek*+*stanai*: to move out of one's place, to displace, to transcend). Thus, on a deeper level, the celebratory, life-affirming and art-generating elements of Dionysus stem from a movement beyond one's self, a movement towards the other. This 'laughing' attitude is evident not only in the core vocal practices, which will be discussed in the following section, but also in the choice of the texts (with the prevalence of the tragicomic both in Apuleius and Euripides), certain devising choices (for example, the eighth scene of *Elektra* is titled 'The Festival of Laughter'), the way characters are developed (Clytemnestra's entrance in *Elektra* is described in Gardzienice's script as semi-comic), Staniewski's investigation of anecdotes and gossip as source material (*Humanities*) and, even, in

[131] This idea acquires significant complexity in the case of Gardzienice, by virtue of the participation of foreigners/intercultural artists in the company. A related discussion of the dynamics between the local and the global, of the definition of nationhood from within and/or in relation to Europe and the West, as seen through the lens of my own cross-cultural positioning, will form part of the final chapter (see pages 312-18).

the gestural vocabulary of *cheironomia*, which Zarifi sees as 'an ingenious theatrical pun' ('Alphabet' 389).

Staniewski recognises that his performances have become more Apollonian, much more 'readable, much more clear' (qtd. in Kilpatrick 7). However, as argued in this section, the basic principles have remained the same and the work of the company is still firmly rooted in the complexities of the Polish political climate and Bakhtin's thought. The aesthetic shift evidenced in the latest performances is an outcome of a shift in proportions; order may be influencing devising decisions all the more frequently, but *enthousiasmos* is preserved in the pedagogy of Gardzienice—as will be shown in my analysis of voice training principles, qualities and exercises, examined both from the point of view of literature and my fieldwork.

Towards a Landscape

Through years of long- and short-term collaborations, nationwide and international touring, teaching, demonstrating and lecturing, a Gardzienice 'landscape' has already begun to be formulated.[132] The availability of electronic sources has also facilitated its recent expansion. Hodge's, Hulton's, Kosinski's and Staniewski's CD-ROMs, the videos and DVDs of performances, the documentaries on expeditions and the training, the two CDs published by the Ancient Orchestra project of the company, their frequently updated website, all have contributed to the dissemination of the work, and the establishment and maintenance of a wide network of audiences, scholars, collaborators, artists and aficionados.[133] Central to this activity is the company's Archives department, based at the Offices in Lublin. However, tape-recording of voice sessions has not yet invaded the pedagogy and the use of electronic

[132] For the most detailed discussion of Gardzienice's influence in the literature, consult Hodge, 'Influence'; Kosinski, *Perspectives*.
[133] All electronic resources are included in the bibliographical list.

media in the training room is strictly prohibited. This relates, to a certain degree, to the preferred oral character of memorisation during the training. As I have shown in the previous chapter, the imitative training of *pansori* has found its way in the 'unreleased discography' of trainees. However, in that case, the tensions between coming together and separation, attested as the core of the training, permit, not only on the level of metaphor, the correlation between private, media-based practice and the tuition under the master teacher. However, Gardzienice voice training, with its all-body character and the relational, laughing physiology as its 'grain,' cannot be realised outside the context of the group.

In Poland, companies inspired by Staniewski's work or founded by ex-Gardzienice performers are 'Pogranicze' (led by Krzysztof Czyzewski and Malgorzata Sporek-Czyzewska), 'Muzyka Kresow' (by Jan Bernard), 'Schola of Wiejski Theatre Wegajty' (by Wolfgang Niklaus and Malgorzata Dzygadlo-Niklaus), 'Warsaw Studium Teatralne' (by Piotr Borowski), 'Teatr Piesn Kozla' (by Grzegorz Bral and Anna Zubrzycka), 'Teatr Zar' (by apprentices of the Grotowski Institute) and 'Theatre Association Chorea' (by Tomasz Rodowicz, Dorota Porowska, Maciej Rychly and Elzbieta Rojek). Companies working in other countries are 'Double Edge Theatre' in the USA (by Stacy Klein), 'Theatre Gargantua' in Canada (by Jacquie P. Thomas), 'Tanto Theatre' in Austria (by Jan Tabaka and Suzana Pilhofer), 'Stella Polaris' in Norway (by Per Borg), 'Earthfall' in Wales (by Jim Ennis), 'Oyfn Veg' in Germany (by Christian Bredholt and Uta Motz), 'The Quick and the Dead' (by Alison Hodge), 'Moon Fool' (by Anna-Helena McLean, Christopher Sivertsen and Ian Morgan) and 'Lux Aeterna' (by Andrei Biziorek) in the UK.[134] Also, artists that have been influenced by Staniewski's vision include British director and National Theatre

[134] The websites of the companies can be found in the bibliography.

associate Katie Mitchell, Viliam Docolomansky, artistic director of 'Farm in the Cave,' Yale voice coach Pamela Prather, and Greek director Sotiris Chadjakis, among others. My fieldwork with both Gardzienice and several 'parts' of its landscape has illustrated that the common denominator is not an aesthetically fixed use of the voice. Each company and artist has developed distinct performance styles and has been inspired by Staniewski in a way that is in dialogue with their own artistic pursuits. The major axis around which their activity develops is formed by the notions of polyphony, expedition, mutuality and musicality, the training process through which voice is understood on the level of inter-subjectivity, and the subsequent attempts to create performative situations which promote a new understanding of sounding and gathering-type participation—in other words, attempts to create '[a] theatre from the spirit of sounds' (Staniewski and Hodge 47).

ANALYSIS OF THE TRAINING

'They're suffering great pain, but their souls are merry'
(Avvakum).

The training of Gardzienice epitomises a movement towards both ends of the continuum from artificiality to authenticity, from the open performativity of the twice-behaved to the 'everyday-ness' of the behaved, as encountered in expeditions. Artificiality is cultivated through the attempt to 'expand the actor's *instrumentarium*' (Staniewski and Hodge 65). The physicality and voice of the actor should be capable of executing the most challenging acrobatics, energetic dances, or choreographies based on iconography, while voicing poetic texts and a wide range of songs. However, Staniewski, inspired by distinctly local rituals,[135] the directedness of transmission in oral cultures, the Polish concept of *pieknoduch* (≈ esthete), and the

[135] '[E]ach of them is a certain sort of a school,' according to Staniewski ('Crisis' n. pag).

Ancient Greek notion of *paideia* (≈ education), searches for the originality of encounter between trainees or performers that will constitute the nucleus of truthful expression in all his attempts.[136] Staniewski has summarised this attitude as being in search of an actor who is 'truthfully artificial' ('Oxford'). For Staniewski, what is authentic nevertheless is the physiology of the actors' bodies and the possibility to perceive and capture in one's 'grain of the voice' a sense of meeting with other bodies, or the cultural practices they represent. In this section, I will analyse several aspects of the voice training, using the voicing physiology as the focal point of my discourse in relation to the notion of 'Bakhtinian laughter.'

Allain was the first to publish on the training of Gardzienice, claiming, that it is 'one aspect of their activities which has been unaffected by social and political changes' (Allain, *Transition* 59). He recognised three basic characteristics of the Gardzienice voice pedagogy: 'an inseparable connection to physical movement and breath; a nontechnical approach (it does not refer specifically to physiological phenomena); and the use of folksongs from many cultures' ('Home' 60). Although true to a certain extent, these characteristics should be nowadays regarded as the basis only of Gardzienice's voice training. Distinguishing between song and movement would be unthinkable in Staniewski's understanding; however there are sessions during which the focus shifts more onto the voicing, especially in the early stages of absorbing text or melodic lines. Also, I would definitely avoid the adjective 'non-technical' in an analysis of the training. Learning may be done by rote and repetition instead of via scores. Nevertheless, Jary, McLean or Mendel do refer to specific resonators and mechanics of breathing when transmitting the songs, and the open

[136] 'In Poland we speak of *pieknoduch*, one who is cultivating his own beauty. I wanted to go into the eye of the cyclone or, if you like, the heart of darkness.' (Staniewski qtd. in Hutera, 'Religion'). One such figure for Staniewski is the legendary violin player Magur. For the ancient Greek notion of *paideia*, see Comotti, Monro, and Staniewski, *Humanities*.

mouths or connection to the pelvic area may be surrounded with a more philosophical allure (the connection to Bakhtinian thought), but these are actually very concrete physiological phenomena. Perhaps a more accurate way of describing the connections between the training style of Gardzienice and physiology would be with such adjectives as 'non-descriptive' or 'non-intellectualised,' but certainly not 'non-technical.' As for the source material, this is even today comprised mainly of a variety of folksongs; to these, the Ancient Greek songs, the newly composed songs of *Iphigenia* and the codex *Carmina Burana* should be added.

Principles

The main principles underpinning the voice training of Gardzienice are those of musicality and mutuality, the emphasis given to the group, as well as the cultivation of an approach towards voice that begins with the actor's physicality. The origins of these principles can be traced back to Bakhtin's analytical discourse; the unifying force behind the first two is his discussion of dialogue. Bakhtin, being a proponent of dialogism in literary theory and linguistics, extends this concept to his philosophical investigation of the Act and the individual's participation in Being;

> [T]wo worlds confront each other, two worlds that have absolutely no communication with each other and are mutually impervious: the world of culture and the world of life, the only world in which we create, cognize, contemplate, live our lives and die or—the world in which the acts of our activity are objectified and the world in which these acts actually proceed and are actually accomplished once and only once. An act of our activity, of our actual experiencing, is like a two-faced Janus … : it looks at the objective unity of a domain of culture and the never-repeatable uniqueness of actually lived and experienced life. (Bakhtin, *Act* 2)

In other words, Bakhtin suggests that each action partakes simultaneously in the timeless concept of dialogue and the implications emerging in the present, contingent dialogue within the given circumstances; each action is situated within a complex

nexus of response-abilities towards the eternal, logical or moral (in its philosophical meaning) and the necessity and liveliness of the moment. Through this prism, each act is axiomatically dialogic and presupposes and cultivates an intricate network of reciprocal connections. This is a useful tool in order to comprehend Staniewski's distinction between a method and a codified training process; the first is closer to 'the objective unity of a domain of culture,' while the second highlights the importance of a set of principles re-invented in each 'never-repeatable' encounter—Staniewski is interested in principles, not systems, and sees each moment of the training as unique and located at the centre of mutually influenced lived presences.

Therefore, Staniewski's training should be understood as situated within the tensions between each *specific* dialogue and the general *condition* of dialogue: on the one hand, the concept of the grotesque body, and, on the other, the specific, exuberant, human body; the notion of carnivalesque and the particular festivity; the eternal image of the banquet and the historically specified banquet of a certain people; the ideology of Bakhtinian laughter and the physiologically concrete laughter. In this light, Staniewski's mystical instructions can be seen as playfully balancing between these two worlds. His directions and suggestions, in my experience, can sound overwhelming or rather confusing, when his actors or workshop participants do not realise his linguistic density in which an awareness of overarching artistic criteria and ethical principles is always in a symbiotic relationship to an enthusiastic search for new, unexpected, and as yet unexplored lifelines of body and voice in the present moment.

Following this line of thought, it is easier to touch upon the way music is distinguished from musicality within the practices of the group. Music, according to Staniewski, is an abstraction, the codification of sounds into concrete compositions

and systems of notation or intellectualised perception. Musicality is the realm of sounds beyond music, the entire array of sounding vibrations that cannot be easily explained, notated or reduced to our listening and voicing habits. Recent developments in evolutionary musicology have confirmed that '[m]usic may be considered as a product of social forces, whereas musicality is principally a biological phenomenon' (B. Ross 65). Contrary to the cultural specificity of music, musicality includes the biological ability to make and perceive any sound. Therefore, in terms of human voicing, music can be understood as the superficial level of melodic and rhythmic schemes. Musicality, on the contrary, provides access to each performer's physiology, each performer's unique bodily imprint as encapsulated in the voice: 'Musicality exists only if it is in permanent connection with its source. Musicality speaks about identity, it identifies, it says who I am and what I am doing here' (Staniewski and Hodge 64). In this sense, as the final chapter will show in detail, Barthes's grain seems concerned with the realm of musicality, whereas my investigation of the 'grain of the genre' focuses on the dialogue between the individual's musicality and the embodiment of a codified understanding of music, pertinent to a specific cultural background.

Staniewski draws on a variety of sources to explain and solidify his concept of musicality: 'the psychagogic power the Greeks attributed to music' (Comotti 6), the Sami practice of *yoiking*, or the rediscovery of Hellenistic musical philosophy by the Renaissance, among others.[137] *Yoiking* is a voicing practice of the Scandinavian Sami; Staniewski is fascinated by the subtle nuances of the term 'to *yoik*,' which could be considered a synonym of 'to sing.' 'I *yoik* you' is not 'I sing about you' but rather 'I

[137] Staniewski also quotes Milton in his research for fragments of musicality: 'Milton is positive in saying, "Look for the pieces"' (Staniewski and Hodge 23). This idea will be further explained in the section on voice training that follows.

sing you.' (see Staniewski, *Gardzienice*). *Yoiking* in this sense is a way of connecting to the other, to all manifestations of existence, and materialise them in the act of song. According to my personal correspondence with Thomas Hilder, ethnomusicologist who is currently conducting ethnographical research on the Sami people, '[i]f I say "I *yoik* you," it means "I make you present through my *yoiking*." In the same sense, if I want to express that you bring happiness to me, I *yoik* you happiness, and the happiness is present.' In terms of the Western concept of music as extending beyond the level of aesthetics and being a notion crucial to the understanding of the cosmos, this can be traced back to the Neoplatonists and the Neopythagoreans. They made a distinction between *musica mundana*, *musica humana*, and *musica instrumentorum*: the first is the music created by the movements of the stars and the heavens, the second allows the coexistence of the bodily and the spiritual elements in the human being, and the third is the instrumental as well as the vocal music (see also Comotti 47). Similarly, Staniewski talks about musicality as *musica vita* ('music of life' or 'life music') and links it to the concept of *harmonia mundi* ('harmony of the world'), in a Bakhtinian gesture of perceiving at the same time the entirety of the musicality of the world and the interconnections between the musicalities of the individual in their relation to the environment and history. Therefore, in the practices of Gardzienice musicality becomes a sociological and ecological term as well, revealing an ethical stance towards all aspects of the world and human activity: 'I am utterly convinced that the earth is musical, that it has musicality and that every part of nature can be musical … [W]hen the strings of the earth's musicality break, the earth dies' (Staniewski and Hodge 63).

The training of Gardzienice exhibits a tripartite relationship to musicality. The first step is to widen the trainee's perception and sensibility beyond music and

towards musicality. Then, the perceived musicality needs to be absorbed in their training practices. Finally, for every new performance, new ways of allowing musicality to inform all its aspects should be explored.[138] In the analysis below I will focus on the first two steps, as these are directly related to voice pedagogy. With regard to the third, suffice to say that, in his cryptic manner, Staniewski implies that every component of the performance rises from musicality. First, the musical material is learnt and repeated, as in an act of allowing a *mantra* to exert, through its musical structure, a specific spiritual function. Then, out of this deeply embodied musical structure, out of the wholeness of the musical 'score' and its choral/group lifeline, the characters emerge: 'In this moment, the actor no longer produces the voice—the voice is already a given, functioning somehow like the actor's alter ego; and in this moment, for the spectator, it is as if the space is sounding' (Staniewski, *Gardzienice* 18). Even in performance, the idea of openness and dialogue is applied to the voicing of the actors, whose voice is defined more in relation to their connection to the group and the space rather than their individual physicality.

Mutuality,[139] the principle of meeting the other, working with them or simply *being* with them in a deeply collaborative partnership, is also inspired by a variety of literary and lived sources: Socratic dialogue, Plato's idea of shame, '[t]he underlying idea of dialogue and correspondence' of the Polish folk repertoire (Czekanowska, *Folk* 131), the spontaneous interactions encountered in gatherings, Zeami's concept of

[138] Staniewski understands devising as 'musical dramaturgy' ('Carmina' n.pag.), and Hunt sees even the visual elements of the performances in close-knit connection to musicality: 'the musicality of Gardzienice's theatre language is made up of a highly organized structure of complex images' ('Introduction' 8).

[139] For the most extensive discussion of this principle in the literature, see Staniewski and Hodge 72-101.

the 'flower,' and, once more, the Sami *yoiking*.[140] Of course, Bakhtin's discussion of the grotesque, ever-interactive and non-delimited body is of paramount importance. Influenced by all the above-mentioned ideas and principles, the training practices at the village of Gardzienice are founded on the concept that the body should not be merely understood as the individualised by-product of the advent of industrialisation, or of the processes which led to what Bakhtin names 'the bourgeois ego' (*Rabelais* 19). The individual physiology is trained towards a state of alertness and responsiveness, which, in a sense, erases its own importance and places the emphasis on what takes place among mutually interacting physiologies. To put it in a deliberately oxymoronic way, the Gardzienice performer's body exists only in co-existence.

The point of convergence between the principles of musicality and mutuality in the practices of the company is the use of the breath. Breathing, as will be shown in the detailed discussion of specific exercises, is not only the basis of phonation; it is the source of the common vibrations of the polyphonic voicing, the foundation of a shared rhythm in morning exercises or night running, as well as the principal form of communication in physical sequences. Understanding musicality and mutuality as communicating vessels is of paramount importance in my discussion of the voicing physiology as one of laughter in its Bakhtinian connotations. Furthermore, for the same reason, it is essential to note that mutuality, in its purest form, the form of being in relation to a partner, or even to a transcendental Other, has connotations of happiness: 'In Old Church Slavonic the word "*bog*" (god) had three meanings: ''fate-

[140] Socrates is well known as proponent of a dialogic concept of philosophical inquiry. His student, Plato discusses several aspects of the idea of shame (example given, as an ethics underlying friendship or, in the public sphere, as a motivator of justice), in several of his books, such as *The Apology of Socrates*, *Crito*, *The Symposium*, or *Gorgias*. The concept of Zeami's 'flower' has been much discussed and debated; the purpose of the actor is to allow their 'flower' to blossom. Staniewski sees this as the obligation of the partner: to make their colleague's '"flower" flourish' (Staniewski and Hodge 82).

lot-happiness.'' Experience [sic] shared mutuality gives happiness. Cognition and positive sensation changes into sadness, if we do not share with Another' (Staniewski, *Humanities*).

This idea of openness and constant interconnection with the members of the group is cultivated through what I term the *choral character* of all training, performance-related and everyday activities. The philosophical groundings of the principle lay, once more, in Bakhtin's discourse, as encapsulated in the quote on the 'chorus of the laughing people' (*Rabelais* 474) which opened this chapter. I understand the entirety of the group's endeavours as 'choral encounters,' not only because of their all-out, musicokinesthetic tone, but also because of the primordial emphasis placed on the dynamics of the group at all stages of artistic and non-creative processes. In the performative results, the role of the group is stressed to such an extent that Hutera describes Gardzienice as 'a collective human flame' ('Religion' n.pag.), and Niziolek states that in *Elektra* '[t]he theatrical reality becomes polycentric' ('Gardzienice' 42). The omnipresent group, out of which individual characters emerge only to be absorbed by it again, takes in *Avvakum* the role of the mob, in *Carmina* of the choir, in *Metamorphoses* that of Plato's 'family,' and in *Elektra* and *Iphigenia* that of the tragic chorus. Solos are used as exceptional dramaturgical devices; even in these instances, the actors react to sounds, provocations, or the spatial configurations created by the group. The idiosyncratic nature of solos in Gardzienice performances allows Staniewski to claim that '[p]arting is a sacrificial ceremony, yet it needn't be a ''catastrophe''' (*Humanities*).[141]

[141] Also: 'Staniewski has compared it to the Greek theatrical tradition of the chorus and the messenger' (Allain, 'Modesty' 27).

The principle finds, once more, parallels in such sources as the gatherings of the indigenous communities visited during the expeditions, the Bakhtinian notion of carnivalesque, the dithyramb, the tragic chorus, and the antiphonal practices of Mount Athos. Staniewski, inspired by the notion of *zgromadziciel* ('gatherer'), sees himself as a conductor of the group's choral encounters (Staniewski and Hodge 97). Moreover, he often creates an alter-ego of a 'master of ceremonies' who paces and orchestrates the group's performances from the inside; this is the case with the violinist in *Avvakum*, Merlin in *Carmina* or Euripides in *Elektra*.

In the everyday activities of the group, teaching, administrative and 'housekeeping' tasks are evenly allocated, while students of the Academy and workshop performers are encouraged to participate. Thus, in each synchronic cut, the Centre for Theatre Practices is animated by a different 'constellation,' to use Staniewski's terms. As far as the company's voice pedagogy is concerned, and in the light of the 'laughing' physiology explained in the introductory section, the emphasis is mostly placed on group voicing. This is not only the appropriate context to put into practice Staniewski's vision of a new natural environment for theatre, but also becomes a means through which spontaneity and expressivity are encouraged within the group and ego-related inhibitions are surpassed.

As for the fourth principle, the through-the-body approach to voice, and performing in general, it is important to reinstate, before embarking on a detailed exploration of the practices, that in Staniewski's cosmological understanding of theatre, the body is a dynamic aggregation of historically, philosophically and individually specified forces. The physicality of the actor is moulded by memories and archetypes evident in social gestures of indigenous traditions and iconographic paradigms of such ancient cultures as the Greek-Roman antiquity. Through the

reassembling of hidden traces of musicality residing in the actor, the body becomes a microcosmic representation of the cosmos and of unity. In its movement towards extreme physical expressivity, the soma reaffirms Bakhtin's topography of the grotesque body; cartwheels and the movements of the clown (the buttocks taking the place of the head and vice versa), considered parallels of the rotation of earth and sky, symbolise the mingling of high and low culture (Bakhtin, *Rabelais* 353).

In terms of the company's research into Ancient Greek practices, Wildstein rightly emphasises the difference between the constructive and expressive kinds of artistic creation, and situates Staniewski's work within the choreatic (expressive) strand, which encompassed dance, music and poetry in an inextricable whole (n.pag.).[142] Staniewski relates that the first performers of tragedy sang, spoke and danced, but due to lack of breath they were unable to sing properly; thus, the separation and discipline-based organization of performing arts, as is still prevalent in the West, was established (*Humanities*). However, Staniewski reverses this tendency and, in his training, acrobatics, running, *cheironomia* and iconograms become 'physical ways of tapping into the voice' (Prather, Personal Interview)—or, to resort to his own terminology, 'a song of the body' (Staniewski and Hodge 87). In the section that follows, I will scrutinise practices from my training experience with the company and several of its collaborators in order to analyse the principles demarcating its pedagogical ethics and demonstrate the ways in which the trained anatomy of the voice in Gardzienice is one decisively affected by Bakhtinian laughter.

[142] Billington, in his review of *Elektra*, admits that the company reminded him of the fact that Greek tragedy was intended as a 'total theatre experience rather than a restrained poetic event' (n.pag.)

Techniques

Before delving deeper into the specific techniques employed by the company, and the musical features of its repertory, it is also essential to briefly discuss and contextualise three of the main qualities underpinning the training: its emphasis on the vocal, its heterogeneity, as well as the tensions between professionalism and instinctive expression.

If we leave aside Staniewski's personal interest in the voice, his cultural context can provide further explanations for the primordial role of voice in his quest. In Poland, folk music in its entirety, comprising both vocal and instrumental genres, is considered to have derived from the vocal repertory. This is evident in the use of such terms as *spiewany* ('vocal') when referring to traditional forms, while *techniczny* ('technical') stands for more recent and elaborated versions. In a sense, 'vocal' is used as a synonym for originality. Furthermore, events that have traditionally been central to the life of the community called for songs; however, and this is quite important to my discussion of the notion of laughter, out of these collectively valued sung repertories, the most well preserved are those that accompany entertainments, whilst ritual song has fallen into decline.[143] Last, but not least, Czekanowska's comments on the function of song in Polish folk music are extremely useful when moving from the sphere of musical analysis to the training of the actor's expressive means:

> Polish musicians do not identify vocal activity as 'music,' the term being reserved for instrumental pieces. Songs are considered a manifestation of human and social feelings or *responses*; they function as a basic *communicative* medium and not as a phenomenon of artificially created activity. (*Folk* 128; emphases added)

[143] Czekanowska even contrasts ritual songs with entertainment songs and concludes that 'the music of entertainment is definitely Polish' (*Folk* 103).

The heterogeneity of musical expression, as evidenced in the plethora of rhythms, metres, accompaniments and onomatopoetic expressions in the songs of the Eastern region, is not only due to situational expectations.[144] Historically, Poland has been a culturally mixed territory, from the pre-state tribal diversity of its peasantry and indigenous dwellers to the Partition of the country and the constant changes of borders (even the disappearance of Poland from the map). The Eastern region is particularly mixed, with Ukrainians living in the South-east, Lithuanians in the North-east, which an enclave of Russian Old Believers also inhabits, and Byelorussians along the Eastern border. In addition, gypsies are dispersed in the area, and a large percentage of the population can claim kinship to Jewish nomads. Czekanowksa remarks that this is especially true of 'the Lublin region (the district of Chełm) where different ethnic and religious groups exist side by side' (102). Gardzienice's repertory reflects the cultural richness of its region: *Avvakum* was mostly inspired by Russian Orthodox songs, *Carmina* by the codex *Carmina Burana*, as well as Georgian and Greek songs, the songs of the 'Greek' trilogy were a re-interpretation of the ancient fragments through the prism of the Balkan musical sensibility.[145] The training builds on this accumulated repertory, which is expanded by the traditions shared by the actors, students and workshop participants. In this sense, Staniewski's *original* theatrical aspirations should not be regarded as falling under the categories of hybridity, cultural collage or theatrical interculturalism, at least as far as the initial impetus behind the training is concerned. Eastern Poland is in itself culturally diverse

[144] For a detailed analysis of harvest songs, wedding songs, solstice songs and spring songs, consult Czekanowska (*Folk* 15-31).
[145] I have earlier explained the influence of the Greek culture in the area through the Greek Orthodox Rites of the Ukrainian and Byelorussian population (pages 217 and 233).

and the consequent diversity of his group's musical language builds on Staniewski's *intracultural* interest in the area.[146]

In dealing with this multiplicity of sources and material, Staniewski admits that he needs 'a very well-constructed environment around [him]' (Hartigan n.pag.). On several occasions he has also expressed his aversion to improvisation, 'a primitive key which allows [one] to do any possible mishmash and to pretend that there is art' (qtd. in Dekel n.pag.). Moreover, I have witnessed his personal fascination with the Greek idea of *techne* ('art' or 'craft'), a term suggesting that the artist is a craftsman; during our consortium's final gathering, Staniewski asked me to recite Cavafy in Greek. As the word *techne* was used in the poem, he had me explain in the context of Ancient Greece and its connotations in modern Greek language. My etymological and functional analysis of the word was followed by an arduous explanation by Staniewski of the relation between strict craftsmanship and art-making (Personal Notes, 22 Sept. 2008). His approach to training is well structured and principled, demands everyday dedication to work, and covers much of the daily programme. However, the professionalism exhibited in the group's training schedule coexists with an atmosphere of 'playfulness … [which allows] space for fun' (Staniewski and Hodge 93). Parallels to the tension between strictness and freedom can be traced in the traditional modes of transmission encountered in the Eastern region where 'form is subordinated unequivocally to the general context and includes a certain margin for subconsciously perceived impulses and responses' (Czekanowska, *Folk* 39).

[146] The practices of Gardzienice soon encompassed expeditions in areas other than Eastern Poland. Still, it is important, especially when discussing the connections of Staniewski's projects to Polish folk, to understand and highlight the fact that subsequent expeditions, which were intercultural in nature, stemmed from a distinctly intracultural concern with encountering and dialoguing with the multicultural Polish borderland.

These main characteristics of Gardzienice's training (centrality of the voice, heterogeneity, and tension between strict structure and spontaneity), not only reveal the connections to the physiology of laughter (the most vocal, heterogeneous in quality, and suddenly spontaneous of the basic emotional expressions), but also make it necessary to clarify that such elements as rhythmic patterns, modes and melodic features are not as rigidly conventionalised as was the case with *pansori*. Also, these are constructs directly related to music, and, as explained above, musicality is far more important in Staniewski's vision of theatre. Therefore, the analysis of these elements in the sections that follow should be regarded as an attempt to grasp recurrent musical traits rather than to outline unyielding rules.

MODES: Given the inextricability of dance, gesture, poetic text, and voice in Polish folk music, as well as the differences in modal arrangement dictated by the variety of entertainment and ritualistic needs, Czekanowska is right to observe that mode is characterised by 'the domination of the concept of cultural context over the concept of a system understood in a more autonomous sense' (*Folk* 40). According to her seminal monograph on Polish folk music, the Major and Minor modes predominate, the latter considered as more recent and statistically less widespread. Also, although the basic structures of the tetra- and penta-chord constitute the modal nucleus, changes in the absent intervals, melodic turns, and the formation of either hepta- or octo-tonic structures vary the concept of mode significantly. Thus, even though tonality revolves around the polar extremities of Major and Minor scales, the modes are essentially polycentric. This phenomenon is in accordance with Staniewski's devising of musical scores where Major- or Minor-orientated songs (for instance 'Death has Broken' or Orff's *Carmina Burana*) operate side by side with vocal

glissandi and microtones that alter the texture of the predominant mode or with songs structured upon diametrically different modal concepts.

Among the main features of Polish folk music that allow this modal indetermination is the changeability of the sixth and seventh, which brings Major and Minor scales closer to the Aeolian or Dorian, and, with an alteration of the second, to the Mixolydian modes. This link to the Greek scales is not limited here. The music of one of the areas most visited by Gardzienice, the Carpathian Mountains, is dominated by the Lydian mode. Thus, the work on Ancient Greek modes is not as far from the company's discoveries in the borderland as one may have expected.

However, the Ancient Greek concept of mode extends beyond the sequencing of intervals. Monro, analysing data collected from Plato, Aristotle and, in particular, Aristides Quintilianus and the pseudo-Euclidean *Introductio*, concludes that 'it was the pitch of the music, rather than any difference in the succession of the intervals, that principally determined the ethical character of the older modes' (65). The three styles of composition, the Nomic, the Dithyrambic and the Tragic, dictate a different *ethos* ('character') of listening and appreciation, as they are expected to fulfill different (pedagogic) purposes and affect the listener in different ways. The Tragic, for example, is, in *ethos*, *diastaltic* ('expanding'), as it expresses grandeur. The *systaltic* or contracting *ethos* is related to emotions and the genre of lamentation, while the middle or *hesychastic ethos* effects tranquillity and calmness to its listeners; thus, it is used in paeans and didactic songs. The *ethos* of music, primarily dictated by pitch-related compositional choices, is also affected by the way notes progress melodically (*φθόγγοι φερόμενοι*)—the diatonic movements considered more masculine, the chromatic sweet and plaintive, and the enharmonic stirring and pleasing (see Monro 66).

However, these concepts are not as rigidified in Gardzienice's practices, and one should keep in mind Czekanowska's observation on the predominance of context. Gardzienice's use of polyphony and preference for dissonance give the impression of an encounter of modes and scales instead of the predominance of one among them as the main compositional force. Spoken passages, loud breathing, imitations of animals, laughter and shouts, although not easily marked in musical notation are always an extra layer on the pure tones. In other words, whereas the source musical material may be closely affiliated to one mode or another, its in-performance delivery is every-tone encompassing. For instance, the 'touching Mixolydian octave genre, suitable for tragedy' (Staniewski, *Humanities*), employed in '*Euoi Backhai*' cannot be examined outside the context of Golaj's monologue or the orgiastic breathing and sounding of the swirling maenads, as presented in my earlier description of *Metamorphoses*. This modal openness, which by the same token could be described as a 'devouring' of all modal possibilities through the clustering of individual musicalities within the chorus, could not but be related to the notion of 'Bakhtinian laughter.'

RHYTHM: Staniewski is conscious of the origins of the Polish word for rhythm, *takt*, derived from the Latin *taktus* ('touch' or 'touching'). The etymological definition finds its equivalent in training in the way rhythmic patterns are taught within the company, through various ways of 'touching': mainly stomping of the feet, but also claps on the body, or by grasping a partner and moving in unison whilst following a common rhythm which provokes other rhythms in the group. Rhythm, as Staniewski reveals, is used to set 'borderlines' (Staniewski and Hodge 135). It emphasises the length of time during which any encounter, vocal, physical, or of the characters, is alive and meaningful. The end of the beat, or of the rhythmical structure, demarcates the completion of this encounter and the following metric unit begets the

prospect of a new one. In this sense, all encounters are transformed alchemically into musicality through their rhythmical lifelines.

However, when strictly probing the transmitted music, the rhythms employed are determined by a variety of influences, since '[m]usical structure is shaped by systems which come to some extent from outside the music itself. This applies especially to the metric and rhythmic patterns that are clearly penetrated by the systems of language and by basic behavioural rhythms and gestural structures' (Czekanowska, *Folk* 186). Polish inflection, with the characteristic initial accent and falling patterns, has gradually shaped the predominant expressive means of Polish folk music: the use of syncope and *tempo rubato* in tandem with the agogic variability resulting from triplets and *ritardandi*. The predominance of triple and double metres can be explained through the turning movements of Polish dances (example given, the waltz), while strong syncopations follow the bending of the knees and the bows of the folk dances. The flexibility of structure, on the other hand, can be regarded as a heritage of both Western ecclesiastical hegemony (through Medieval Latin poetry) and the emic folk technique of competition and response between performers, which dictates certain agogic liberties.

Staniewski's relation to these characteristics is revelatory of his intentions. *Ritardando* and *rubato* are not frequent in Gardzienice's musical arrangements; instead, rhythmical accelerations are usually preferred as a means of energising the group. Additionally, double and triple metres may be used, but irregular metres, syncopations and triplets are preferred, not only because of their distinct local origins (Balkan music tends to be built upon 3, 5, 7, or even 9/4 or /8), but also for its philosophical connotations. Symmetrical rhythmic units are linked to the Apollonian element of solemnity, order, rationality and individuation; by contrast, the Dionysian

element of expressivity, irrationality, ecstasy, enthusiasm and wholeness is encapsulated in rhythmic irregularity.[147] Gardzienice are aware that their students may have never experienced this element inside rhythm, hence the careful steps by which this is approached. For example, when learning '*All'o Phoibe*' ('O Phoebus!') from Mrowca and Mendel, we were first taught the melody in 4/4 through gestures, practiced it by stomping on 4/4, then shifted to the song's 7/8, and, finally, were divided into two groups that worked in counterpoint. The same approach was opted by McLean in our private workshops. In December 2008, when working on '*Katholophyromai*' ('I grieve'), first the melody was taught in 4/4, before stomping and singing it in its dance-like, dochmiac metre of 8/8 (3+3+2/8). Being a Greek, I was an exception among the Summer Intensive's participants, as the asymmetrical rhythms were part of my culture and musical upbringing. However, the group's 'through-the-body' approach re-affirmed that it is precisely there that these rhythms inhabit, and that it is only through repetition, deep involvement of the breath and connection to the pulsating group that these acquire their full meaning and significance. Thus, even more important than the apparent connections between irregular rhythms and the saccadic spasms of the laughing physiology, seems the fact that Dionysian wholeness can be achieved through the openness and interconnections realised within the group.

MELODIC FEATURES: Taking into consideration the vast gamut of songs used for training purposes by Gardzienice, it is almost futile to scrutinise their melodic features in their entirety. However, it is essential to understand some of the company's recurrent melodic 'principles' through their links to the melodies of Polish folk songs

[147] A critique of the dichotomy, introduced by Nietzsche in his *Birth of Tragedy*, is less relevant than the fact that Staniewski embraces it and puts it into practice.

and those of Ancient Greek music, which has been a major source of inspiration over the last fifteen years.

As earlier discussed, Polish folk music bears evidence to long historical processes. The amalgamation of the 'old' Slavonic folk with the imported culture of Christianity is visible in the narrow range of the popular melodies of the Eastern territories and the prevalent concept of dialogue in the phrasing.[148] The great tolerance towards regional variations, inter-social cultural exchange and spontaneous popular entertainments exhibited by the new religion allowed space for parallel stylistic developments, even within the space of the same vocal genre. These features were refined during Renaissance, when a 'clear contrast contradict[ing] exact repetition … , a regular syllabic form … [and] pure simplicity and balance of moods' helped crystallise the notion of dialogic response and reprise (Czekanowska, *Folk* 51). In reprises, satirical or humorous comments were deployed as a counterbalance to meditative or sorrowful moods. Main adornments include '*acciaccatura* … , lower and upper shakes, mordents, double mordents, … appoggiaturas and trills' (Czekanowska, *Folk* 192), while 'weeping adornments,' although commonly observed, are considered more a sign of technical accomplishment than a 'truthful' expression of the Polish soul.[149] In addition to the melodic traits dictated by music (limited range, folk melismatic adornments, repetition and dialogic formulae), Polish language played a decisive role in their formation. Polish is strongly syllabic, meaning that unlike English or French, all syllables are given equal length of enunciation. As

[148] Poland accepted Christianity in 996. The main sites of cultural exchange were convents and schools.

[149] 'The mannerism of "weeping adornment," so characteristic of the eastern regions, is also a manifestation of emotive impact and one of the most significant factors in the genre of Mazovian lyrics and wedding songs. At the same time, however, the mannerism of actually crying or weeping so typical of many Slavonic nations and of their funeral and wedding songs is generally unknown to Polish folk performers, and even when it does appear it does not sound genuine' (Czekanowska, *Folk* 150).

expected, Czekanowska is thus right to note that '[a] correspondence between the sequence of syllables and their time units is strictly preserved' (*Folk* 193).

On the contrary, Pöhlmann and West conclude that, regarding the remnants of Ancient Greek music, 'no significant correlation can be observed between melody and accent' (21). Moving between these two extremes, and delving in the wide range of the possibilities in between, Staniewski's use of melody and placement of intervals serve mostly dramaturgical purposes. The dense religious atmosphere of such productions as *Carmina* or *Avvakum* is accommodated by the use of fourths and seconds—intervals which are simultaneously a medieval vocal legacy bequeathed to the folk genres through the chanting of Latin or Greek Orthodox liturgical texts. For example, the (atypical in Latin texts) descending seconds of a hymn from Mount Athos demarcate the reconciliation between King Mark and Tristan, while the tritone, this 'famous diabolus in music forbidden in Gregorian chant' (Kolankiewicz, 'Ave' n.pag.) is used by Viviana to respond mockingly to Isolde's love cries in an antiphonal manner. For Staniewski, who relates his notion of musicality to Pythagoras' *harmonia mundi,* medieval beliefs in a harmonious world and the Renaissance concept of the cosmic spheres, moments of dissonance or the intentional use of such 'cosmologically vibrant' intervals generate 'slashes in the fabric [of perfection] through which you can see the tragic destruction of harmony' (Staniewski and Hodge 109). In the Bakhtinian sense, this is a meaningful mockery of order through the 'musical daemons' of the people.

However, the concepts of harmony and dissonance bring to the fore another reason why melody cannot be easily examined as an autonomous feature in itself in the case of Gardzienice. In accordance with the company's work since its very inception, one major point that demonstrates Staniewski's interpretation of the Greek

material is the importance of the group. In the fragments reanimated through the company's systematic work, Gardzienice's singing mainly deploys their unique training in polyphonic traditions; counterpoint, antiphony, heavy breathing, cries and vocalisms over complicated harmonies, dissonance and canons, all form an essential part of their compositional or performative interpretation of the 'stones.' However, one needs to be reminded that for the Greek or Roman vocal music, there was only one mode of singing, and this was the monophonic one; vocal expression took place only through one melodic line. It is Staniewski, assisted by Rychly and Rodowicz, who once more highlights the possibilities of layered and multifarious vocal communication inside the group.

Of utmost importance for my pedagogical discourse is the way these melodies are transmitted within the company. If rhythm is embodied through touch and stomping, melody is taught with gestures. The study of Greek vases and *cheironomia*, albeit critical, should not be regarded as the exclusive source of inspiration. Czekanowska has proved that Polish folk has been historically transmitted not only through voicing but through its accompanying gesticulation as well (*Folk* 139-40), which she postulates as corresponding with 'the natural flow of human reactions' (*Folk* 106)—what Staniewski would term the 'lifeline' of the song within the performance. Considering the melismatic complexity of the company's songs (both those of the repertory and the material explored in training), gesticulation is an embodied, visually engaging and easily followed pedagogical tool. In the language of these invisible neumes drawn by the performers' hands in the air, movements upwards or downwards translate into changes of pitch, while movements on the horizontal axis can either signpost duration or volume, depending on the context and the particular moment within the song (DVD, 'Teaching through Gestures'). Once

more, this practice finds parallels in a variety of cultures and eras. In Ancient Greece, performers mastering the art of gesticulation were called *cheirosophoi*, while Egyptians appointed gesticulating 'conductors' of music groups, known as *cheironomists*. The company has also looked at sixteenth-century manuals on oratory and rhetoric, consulted by Elizabethan actors (Zarifi, 'Alphabet' 398); and Staniewski repeatedly recalls an incident among the Zuni of Arizona in New Mexico, where an old man taught a rain spell to his grandson with gestures, with no sounding involved (Staniewski, *Gardzienice* 38; Staniewski and Hodge 15-16). Moreover, this approach to oral transmission has been influenced by the Hindu Samaveda of the Jaiminiya school *mudras*, since Staniewski has hosted a presentation of a performance of theirs in Krakow, in 2000 ('Mysteries, Initiations' Festival).

On a deeper level, teaching through gesticulated neumes, if compared to reading a score, brings the emphasis to the group once more. The need for imitation and the subconscious following of the pulsating choral movements of the hands and the arms, especially when done with the speed and high energy of Gardzienice performers, create a common rhythm, leave no time for intellectual processing and immediately establish an embodied relation to voicing. When taught by either Mendel, or Mrowca, or McLean, I found that very soon the movement of my hands, even though following the 'movement' of the melody, gradually encompassed the entirety of my voicing physiology, the opening of the elbows mirroring the abrupt movements of the ribcage or the manoeuvres of the palms the instant releases of the jaw. These effected, via all-body pulsations, loud sounds antagonising the stark visuality of my 'singing' hands, consistently outward focus and openness to the teacher or the rest of the group, a mechanics of laughter, even in the preparatory act of acquiring the melodic line.

WARM UP: Although there is no technical approach to a warm-up *per se*, the voice is warmed up through a specific daily routine followed by members of the company, students of the Academy, and visiting trainees alike. Early in the morning, everyone gathers for a one-hour-and-a-half session of energising training in the forests surrounding the *Oficyna*, the main premises of the Gardzienice complex of buildings. The first part of this training session takes place in absolute silence. Guided by the more experienced members of the company, the group energises their body through running, rolling down landslides or climbing up rocky pathways, while at the same time performing mutuality exercises and acrobatics.[150] However, the vocal apparatus is not only affected by the physiological fact of increased blood circulation. The focus is mainly on the shared experience of the group, not only between its members but also with the unfolding landscape, through breath and rhythm. Following the given instructions in playful mimesis, heavy stamping creates rhythmical structures of 4/4, with the emphasis on the first beat, which is also highlighted by an open out-breath through a relaxed mouth cavity. Perceptible breathing is encouraged so that a direct connection is created between the internal breathing geography of the body, the collective impulse of the group (that which Peter Brook would call 'an invisible network' [151; Marshall and Williams 187-91]), and the concrete geography of the landscape. Stamping and heavy out-breaths accompany the acrobatic training, not only as elements of composition or in search of a specific form, but most importantly as opportunities to communicate with a partner or the entire group in the present moment. The complete abdominal release of a sudden in-breath can be the signal that

[150] Rodowicz, responsible for the morning training for almost twenty years, describes the purposes of morning training as follows: 'inhaling fresh air, awakening your body to life, unblocking energy or, finally, enjoying exercises with others, … all these aspects cannot be underestimated. In addition, it is necessary that these exercises are difficult … [They are] subjected to a strict regime, and [have] to guarantee safety' (Tarkowski and Buczkowski).

a trainee is about to endeavour an acrobatic task. Likewise, the freed airstream of a sounding out-breath can signal a moment of relaxation afterwards or gentle acknowledgment of the common effort.

Completely in accordance with Bakhtin's marketplace and the folk paradigms galvanising the company's work, the first hour of silent training culminates in a playful version of 'voiced football':

> The rules are almost identical to those of the actual sport. Still, the emphasis here is on teamwork and Staniewski encouraged participants to allow their breath and voicing to express their efforts, reactions and need for communication. This means that immediately after the 'harmonious' soundscape of breaths, a new one was instinctively created. This time, this was a soundscape of complete vocal release: screams inviting colleagues to work harder, cheers, laughs, collegial insults and heavy breathing. The laughter instigated by the game, I found, achieves a dual function: on one hand, reaffirming the invisible connections created throughout the warm-up session via uninhibited vocal expression and, on the other, establishing a festive atmosphere as the core of the training. (Personal Logbook, 5 Sept. 2008)

This approach towards training is instantly crowned by the communally prepared breakfast that follows the football match.

Another principle underlying voice training, as evidenced in the morning warm-ups, is the 'body first, then voice' dictum, inherited from Grotowski. Running and acrobatics are more focused on physical awakening, although simultaneously working on the breathing mechanism. Then football is proposed as a chance to set the sounding parts of the physiology free, which in the case of Gardzienice is a synonym for 'reactive' or 'genuinely impulsed.' After breakfast, there is a three-hour session, the first half of which is dedicated to mutuality body-work, followed by a voice session. Once more, body is explored first before voicing is attempted. In this voice session, nowadays taught by Mendel and Mrowca, the same principle applies. The physiology is conditioned by two exercises: first, arms embrace the lower part of the ribcage and quick and sharp breathing is encouraged, and then, the vibrations of the

body are checked with light punches on the chest and back while sounding a 'ha' sound. Given the range of languages as well as the rhythmic exigencies of the Gardzienice songs, range, stamina and precise enunciation are a prerequisite. Rychly has composed a short warm-up *étude*, 'tam-taka-taka-taka-tam' (DVD, 'Tam Taka'). This *étude* epitomises Gardzienice's approach to voicing in several ways: preceding of the alveolar plosive 't' (requiring energetic use of the mouth and forceful thrust of air), opening of the mouth cavity to facilitate the 'A' vowel, wide range indifferent to male or female *fach*, complex rhythms, use of gesticulation for the melodic development and stomping for asymmetric rhythms, and *finale* in the downward octave of 'hee-haw.'[151] The latter not only showcases the connections between the training and the performances, as it was developed during the rehearsals of *Metamorphoses*, mimicking the bray of an ass, but also condenses in the space of one music bar the principle of high and low culture in the way the belted 'hee' and the chest-reliant 'haw' are embodied in a movement of lifting up and kneeled grounding, similar to that of martial arts.[152] Of course, the underlying purpose is the release of breath through the connection to the group and the common, almost Dionysian, voicing of the training group.

BREATH: Breathing is the common denominator of all training activities at Gardzienice. It allows physical exercises to be imbued with musicality and vocal activities with mutuality. As shown above, breath is trained at all times, throughout morning exercises, acrobatics, mutuality sequences, and focused voice training—effecting, in all cases, a deep change in the actors' inner tempo and bonding the group. In addition, during performances, loud in- and out-breaths partake in the

[151] For Staniewski's opposition to *fach*, see Staniewski and Hodge 100.
[152] See also: 'the calling "Hee Haw!" … expresses the suffering of the search for ourselves and the glory of being found' (Staniewski and Hodge 47).

formation of the score, since, as Rodowicz admits in Tarkowski's documentary, '[b]reath itself is musicality.'

Another training practice directly linked to the release of the breath is night running. After the sun has set, Gardzienice performers run in the meadows surrounding the buildings and perform mutuality sequences in complete darkness. As sight is prohibited, kinesthetic awareness of the group and the landscape is honed, and breath becomes the main means of communication. Voiced airstreams function as an expression of the instinct of survival, as

> initial fear gives space to security; breathing becomes a space where the entire group resides. I can sense not only the sounds of our breath or the rhythm of our feet. In the darkness, I become aware of the *origins* of breath: otherwise imperceptible movements of bellies devouring air and ribcages widening, or jaws hanging open out of tiredness, become loud and concrete, significant facts. (Personal Logbook, 6 Sept. 2008)

Upon this sharpened perception, acrobatics are playfully explored, still in the dark, and late rehearsals are built. Exhaustion and the need to be alert, both subconsciously affect the breath.[153] Staniewski admits: 'you are pumping your diaphragm, you are opening your throat—it happens naturally. You don't have to use artificial methods, you are naturally opening yourself' (qtd. in Hodge, 'Naturalised' 279).

The role of breath in the pedagogical practices of Gardzienice becomes more tangible when related to the basic stance adopted by the body in training; the lower part is grounded, with the knees bent, while the upper part is malleable, succumbing to the slightest impulses travelling through a relaxed and flexible spine.[154] The pelvic

[153] As expected, both *exhaustion* and *playfulness* in the way breath is dealt with have cultural parallels that inspired Staniewski: 'in the Polish villages they say: "To sing to the end means that your breath has to die"' (Staniewski, *Gardzienice* 35), and '[t]he Inuit use rhythmical breathing to playfully express love or excitement' (Staniewski and Hodge 72). Also, Staniewski found a reaffirmation of his training practices in the long-distance running practices of the Tarahamura Indians of the Sierra Madre, Mexico.

[154] Staniewski uses the term 'weak legs' to describe this positioning of the legs (Staniewski and Hodge 87).

area, understood in Polish as the cross, is slightly tilted forwards so that the small of the back is more easily 'offered' to partners in acrobatic sessions and, consequently, the weight shifts to the front, allowing more space for the downwards release of the abdominals.[155] The mouth hangs open and, as a result, sound is mostly shaped in the resonating chamber of the mouth cavity. In singing, the larynx is lifted, not only because of the extreme openness of the jaw, but also because of the 'exhaustive' use of breath and the slight tilting of the head upwards observed in many of the Gardzienice actors. The use of the musculature of the throat is evident in the sounding inhalation and exhalation, which, at the same time, function as a realisation of the Bakhtinian concept of devouring and defecation. Quoting the chapter entitled '*De Flatibus*' from the *Hippocratic Anthology*, Bakhtin sees breath through the doctrine of the four elements, which in essence rejects any division between the body and the world, and recognises no confines between the two (*Rabelais* 355). The bending of the knees, apart from its Bakhtinian origins, is influenced mainly by Asian techniques of grounding (as in Noh theatre, for example). The connection between this basic stance and laughter is not only physiological (lowered, relaxed knees aiding the relaxation of the abdominals and sudden jumps of the abdominal region); Staniewski, in his poetic and sometimes mystical manner, describes this basic stance as a posture of 'explosive readiness' (*Hidden Territories*, CD-ROM).

According to Susana Bloch's seminal analysis of effector patterns of emotions, laughter is situated in the extreme corner between the vertical axis (relaxation-tension) and the lateral one (avoidance-approach), in the far extreme point of relaxation and approach (Bloch 222; Appendix, 'Effector Patterns' 346). Hence, the

[155] The sacrum (or *hieron*) is Cross-shaped bone (*Kosc Krzyzowa*) in Polish. Perhaps this is related to its anatomical function of being connected to the lower lumbar vertebrae (upper part) and the coccyx (lower part) and the ileum portion of the pelvis (each side).

bodily posture is relaxed, while the main physical direction is that of approaching. Even from a psychophysiological perspective, Staniewski's training, instigated by opened physicalities, is inclined towards proximity and communication. The same researcher describes the mechanics of laughter as those of an open mouth aperture, sharp, deep and abrupt inspiration, and saccadic expiration, while the diminished phasic muscular tone in the extensor muscles, especially in the anti-gravitational muscle groups, causes a downward tendency. The parallels between this description and the basic stance in Gardzienice training attest to the fact that Staniewski's philosophical 'partnership' with Bakhtin has resulted in bodily presences approximating the physiology of laughter.

SPEECH TRAINING: Reviewers have repeatedly identified the chant-like or largely musical texture of the spoken text in Gardzienice productions.[156] A close reading of the scripts verifies that they are more collages of songs rather than typical theatrical texts. Staniewski, admitting that he is more interested in poetry than prose because of its inherent musicality, states that '[i]n the beginning of work on a new performance, the words are rather more a texture that I touch like a musical instrument' (Staniewski and Hodge 136). Their musical, rather than their linguistic, character prevails. This attitude is affirmed in the pedagogical practices of the company, which avoid empowering language at any rate; physical and vocal training is mimetic, most instructions are not given verbally, and Staniewski himself employs a metaphorical or poetic language, which intentionally leaves space for the individual

[156] See, for example, Allfree's 'a sort of vocal and rhythmic incantation' (n.pag.) or 'Songs and chants are used more for their music than their meaning' (Chik-man 9), 'Dialogue is introduced very late into the spectacle, first, the director builds up the substance of the performance out of Electra's, lyrical laments and of the narration of the Chorus, as if reconstructing the layout of archaeological strata of the genre' (Niziolek, 'Gardzienice' 43), 'Words aren't primary here, just one more element of sound and rhythm' (Saltz n.pag.), and 'The actors' chanting complements their words that, for the most part, also sound musically. It is hard to say whether the show is still a drama or a quasi opera' (Zaganczyk 6).

trainee's interpretation. Moreover, no part of the training is specifically dedicated to speech. Enunciation, projection and articulation are addressed through songs and chants, as spoken text is regarded as one of the possible manifestations of musicality. When used in performance, text is articulated very sharply, with the mouth working very hard on consonants, while the overall architecture is similar to that of a recitative. Inspiration, as is the case with the songs, is drawn from stylistic patterns of phrasing or accentuation of the Polish folk forms, such as the frequent paroxytonic stress and the tendency towards downbeat (Czekanowska, *Folk* 109). However, a regular device is the 'pasting' of long phrases together, which demands complete consummation of the out-breath and causes sharp inhalations, the climactic ascension of tone and volume, and the use of low notes after abrupt pauses (as for example, in Holcgreber's monologue of Clytemnestra in *Iphigenia at A…*, or Golaj's *finale* in *Metamorphoses*). The roughness of the sudden intakes, the full expenditure of the out-breath and the rapid tonal ascensions are not only features of the laughing physiology; they showcase the inextricability of speech and song in Gardzienice's voicing, which is another element that paved the path for Staniewski's approach to the songs and texts of Antiquity. In the epilogue of his monograph on Greek and Roman music, Monro concludes that '[s]everal indications combine to make it probable that singing and speaking were not so widely separated from each other in Greek as in the modern languages with which we are most familiar' (113). Similarly, Staniewski's training operates on this principle of speech-song vicinity, instead of promoting any specialised treatment of the two.

VOCAL TRAINING: Staniewski's director's note on *Carmina Burana* is particularly telling in terms of his attitude towards song as a basis for devising: 'Song, incantation, is the beginning of everything we do in our art' ('Carmina' n.pag.). At the

same time, reflecting on his experience with indigenous cultures, he attests: '[Songs] are the solar plexus of each culture. Without that human context, two different groups can only exchange diplomatic notes or official papers' (qtd. in Kaplan 11). Songs, and the broader notion of musicality, are the cornerstones of Staniewski's cultural project, from theatremaking to the preservation of cultural manifestations facing extinction and the formation of his ecological discourse. Throughout this section, I have elaborated on the processes of transmission of specific aspects of singing and voicing in general, showcasing the ways in which these relate the mechanics of voicing to the physiology of laughter and Bakhtin's 'regenerating laughter of the people.' In this sub-section, I will concentrate on some of the exercises (and the principles underlying them) that Gardzienice explore specifically in the hours dedicated to focused voice training.

In his account of his training Staniewski admits that voice pedagogy is a journey 'from "self-recognition" to getting to know the other person' (*Humanities*). The starting point is the individual's inner musicality; Staniewski considers it his task to touch upon the hidden and unexplored resources of the actor and bring them to the surface in an organic way (Staniewski and Hodge 66-67). Although sounding can give voice to emotions and memories of the actor, these then have to be channelled in a solid form. Moreover, this form is not an abstract construction but is inspired by 'songs that are strongly connected to a given people, or a given tradition' (Staniewski and Hodge 67). These vocal 'treasures' are not only expressively demanding, since the folk body and voice are characterised by extended volume and size. Staniewski believes that the world is musical and that, in the past, this universal musicality was scattered in pieces. In such songs, marked by the life and traditions of a specific people, he discovers fragments of this musicality, and brings them into the training as

concrete 'forms' of crystallised musicality, waiting to be injected with new life by the musicality of the actor. For this purpose, and in order to achieve the vibrations peculiar to each song, all resonators should be awakened. In an informal conversation, Hodge recalled that in the mid-1990s the company was experimenting with 'very specific sounds from specific regions.' In her Gardzienice workshops, McLean, having worked with the company from 2001 to 2007, teaches a step-by-step warm-up of the resonators, moving from the pelvic area to the top of the head, and attributes the sound of each resonator to a region or people. For example, the sound around the nasal cavity and the sphenoids is called the 'Bulgarian sound' or the open sound at the top of the head 'the Ukrainian sound.' Staniewski worked in a similar way in the Summer Intensive 2008, asking members of the group to share their songs and encourage mimesis of the 'proper' vibrations. Also, for five days we worked with an invited group of Georgian singers. It seems that the openness cultivated in the Gardzienice training is not only openness towards the other, but also towards all possibilities of musicality—as if attempting to reunite within the group the surviving pieces in order to reconstitute *harmonia mundi* 'in a nutshell.' However, this approach already hints at the impossibility of the task of gathering all the 'lost fragments' of musicality, as the other, the encountered culture, is accessed through a necessary and perhaps unavoidable process of stereotyping or 'codification.' This is a crucial point, to which I will return in the final chapter, in order not to divert here from the description of the actual voice training (see pages 312-15).

The first exercise facilitating encounters of musicality is 'callings,' particularly informed by relevant practices found in Eastern Polish and Ukrainian borderlands. Even though Czekanowska verifies that 'Polish folk songs are rather poor in [such] effects' (148) as onomatopoetics, shouts, and nonsensical syllables, Staniewski seems

fascinated with the possibilities of dense communication preserved in their skillful use by mountain labourers. The company experimented further with this form by applying it to Ancient Greek songs of an exclamative character (paeans, hymns or dithyrambs), like '*All'o Phoibe*' or the newly composed vocal introduction of '*Melipnoon'* ('Honey-breathed Voice') (Appendix, 'Gardzienice Scores' 347). Staniewski's hypothesis is that much about the musical structure of tragedy can be found in the onomatopoetic exclamations (such as '*feu feu*,' '*oi-moi*,' or '*o-to-toi*'); and his way of entering the unfamiliar territory of exclamations that had fallen into disuse was through the still practiced indigenous calls.

While practicing 'callings' in the training environment of the Summer Intensive 2008, we were asked to freely communicate in what may sound as gibberish or by employing such calls as the 'Oj!' of Polish and Ukrainian songs. The principle is to tune into real communication with the partner, be inquisitive about them, and not to force communication beyond the time during which the encounter is alive. After my initial reluctance, the exercise became an opportunity to both 'cry out' truths related to my emotions or personal story and, most importantly, to listen carefully to those 'engraved' in my partner's voiced offers. This was a complex experimentation in vocal communication. Sometimes we explored the sound of the calls in an attempt to connect with the meaning codified in the sound, for example the sorrow of the Ukrainian 'Oj.' More frequently, the calls, the open vowels carried through an open throat with abdominal support, were experienced as detached from their original context so as to serve our own emotional exchange and mutual self-identification. Staniewski, elaborating on this phenomenon, notes: 'There is a nice idiomatic Polish expression "calling to the voices of heaven" meaning "calling at the top of one's voice". On the one hand, they may express emotional forte, on the other hand, it is a

calling for divine support' (*Humanities*). Although the experience of the exercise, at least in my case, did not necessarily relate to Staniewski's metaphysical understanding, the shouted voicing of indigenous calls, as practiced by and with Gardzienice, was one of the core tools employed to cultivate an ethics of openness, of sensitivity to the partners and the unique vocal identity they brought to given material, such as the calls.

Exercises on harmony build upon the same presupposition. The first among them is the formation of an *arpeggio* for four groups of voices singing a minor chord. Then all voice groups move upwards and downwards on chromatic semitones, still maintaining the perfect minor. In the next step, however, one or two groups sing this melodic tritone, whereas the others hold the notes, thus forming dissonances. In more advanced stages, rhythms and dynamics are introduced, members of the groups take the role of the *cheironomist* conducting the harmonic encounters of the voices, and this can lead into the 'conductor' experimenting with text or song, while at the same time conducting the soundscape around them. Throughout the exercise, members of each group have to approximate their mouths so that they find a common vibration in their note or melody and hone their perception in order to find the appropriate dynamics that will allow the entire group to sound as one harmonic environment, even when in dissonance. It is interesting to note that, as Staniewski is aware, dissonance is based on the proximity of sounds; in musical terms, it is produced through the overlapping consonance of intervals of second, considered a 'sin' in Western religious homophonic or contrapuntal songs. The group first started experimenting with exercises inspired by the dissonant harmonisations still encountered in folk cultures in the late 1980s, while creating *Carmina*. Today the experimentation on the same

principles extends to the Greek repertory, as for example with the *coda* of '*Archan auxet ageratoi*,' sung in clusters.

Throughout my practical investigation of Gardzienice training, working on harmony and dissonance has been mostly a work on co-existence and mutual understanding of voices. More than singing the same note, or contributing to the same harmonic arrangement, the importance lies in looking for the right resonator, amount of air and disciplined listening that reinforces the sense of voicing as one entity. When this is achieved, the feeling is of *vibrating* together, instead of *making* choral music as a group. Biziorek, in his Gardzienice course, related that in Poland they say that out of this type of encounter of voices, 'the third angel appears. It is neither me or you, nor the combination of us. It is both you and me, and something more occurring out of our meeting' (Personal Logbook, 14 Oct. 2009).[157] It is precisely here that the ethics of training the physiology of the voice in Gardzienice reside. The openness of the laughing attitude is regenerating, creative, stimulating an encounter that is both the combination of two, or more, voicings, and the pursuit of something more: a 'third angel,' a (perhaps vague or mystical) metaphysical concept, which becomes corporeal reality only when partaking in the 'choral encounter,' as defined above.

Another, much documented and discussed exercise is 'cries and whispers' or 'the flute providing sound,' one of the first techniques, already practiced in 1977 and included in *Gusla*. It is an encounter between the voice of a performer and the sound of a flute, also practised by Grotowski in the 1970s. The purpose is to enhance interaction, free improvisation (whilst in training or during rehearsals) and experimentation with unusual sound qualities, but especially, to open up the respiratory system. The exercise is no longer in use, although reaction to and interplay

[157] Staniewski briefly mentions the idea of the angel in Staniewski and Hodge 101.

with musical instruments or improvised orchestras accompanying training and rehearsal work is the norm.

On later stages, voicing is further explored in exercises focusing more on the body (*Cheironomia*, Iconograms, or Figurative Culminations), and sequences directly connected to the specific productions. Although Staniewski believes that there is a definite end in the journey of exploration, a final form for each song, the function of the songs can change significantly according to performative context and dramaturgical purposes. Several songs, even the warm-up chant 'tam-taka-taka-taka-tam,' appear in different productions fulfilling different aims, as reflected on subtle changes of resonating qualities, accompanying orchestration or even rhythmic patterns and harmonisation.

LAUGHTER: Besides being a recurrent theme and an underlying principle, laughter has preoccupied Gardzienice as a technique in itself. Among the 'natural phenomena' encountered in gatherings and expeditions, the full-volume laughter of the people has been a source of inspiration for several characters. Allain attests that Staniewski worked closely with Zubrzycka in order to 'develop the art of the belly laugh' ('Home' 105), or encouraged the choir of *Carmina* to respond to the characters' actions with 'a manic laughing scale' ('Village' 51). In both instances the Bakhtinian element of the protruding belly and the 'laughing chorus' is obvious. However, it is Golaj that seems to have worked most consistently in the technique of laughter under Staniewski's guidance, as the actor himself admitted in an informal discussion in September 2008. This is evident not only in his climactic scales of laughter in *Avvakum*, but even more so in *Carmina*. In this production, laughter is used mostly as an expression of something satanic, as, for instance, in Viviana's shrieks of laughter before the reenactment of the scene between Macbeth and Lady Macbeth, or

Merlin's/Golaj's triumphant laughter over Isolde's fall. This line of work was developed even further in the antiquity-inspired performances (as, for example, in Golaj's sardonic, low-ranged laughter as Aegisthus or Agamemnon), since it is Staniewski's belief that in tragedy, the characters laugh 'in a diabolical way' (*Humanities*).

However, over the last three years Staniewski has found an expert collaborator in his long-term research into specific laughter modes. Pamela Prather, voice and speech trainer at the Yale School of Drama, was encouraged to develop a technical, step-by-step approach to the laughing voice. Prather, having had already shared the results of her research with the students of the Academy, undertook a daily, two-hour session of laughter training with the participants of the summer intensive in September 2008. Her approach combines her training into Fitzmaurice vibratory principles as well as *prana* and laughter *yoga* with the work of Gardzienice.[158] I am copying here an extract from my logbook entry for the last of our sessions as it provides an informative summary of several of the exercises explored:

> As per usual, we started with intense sounding *kabalabhati* breaths on half-lotus, accompanied by arm movements that reflected the sudden spasms of the diaphragm as we scaled, as a group, on 'ha,' 'ho' and 'hee' syllables. Of course, looking at each other doing high-pitched sounds while performing 'chicken arms' probed collective laughter, which immediately released our breath. Then, we lay on the floor in a circle, heads facing inwards, and, guided by Pamela, went quickly through our seven *chakras* and the relevant sounds, memories, and laughters connected to them. Then, we stood up and reminded ourselves of several laughter yoga styles, always accompanied by specific movements: the one-meter laughter, the motorcycle laughter, the *namaste* laughter, the milkshake or the silent laughters. For the last part of the session, we were asked to develop our personal laughter archetype, starting from a memory attributed to a particular moment of laughter, then distilling its physicality to an essential *cheironomia* and

[158] Laughter *Yoga* is a recently developed strand of yogic practice, the breathing and postural exercises of which are built on the premise that our physiology cannot distinguish between genuine and intentionally induced laughter. Extensive analysis of the principles of laughter *yoga* as well as of its history can be found in the 'Laughter yoga International' website, listed in the bibliography.

> allowing the laughing sound to emerge from the relevant *chakra*. Then, one by one, we entered the circle and taught our laughter, and the rest of the group experimented with it and responded to us. The session ended up in a free, jam-type impro of laughter *cheironomias*…. While sharing mine, all of a sudden Staniewski's artificiality principle made sense; starting from a true memory, I felt able to share its nucleus through a stylised combination of sound and *cheironomia*, without losing connection to the source of my 'truthful' expression. And the openness of the laughing circle around me got me energised, uninhibitedly communicative, and, in an unexpected way, precisely rhythmical. (Personal Logbook, 12 Sept. 2008)

As mentioned above, the most useful revelation while doing the laughter exercises, was not the technical ability to vary and reproduce types of laughter, but, most importantly, the embodied understanding of the *principle* of laughter as practiced by Staniewski and his collaborators, a principle of rhythmicality and openness, of truthfulness to a personal motivation and of artistic encounter with a 'chorus' of partners. Transplanting this principle within the Western conservatory-type pedagogical milieu, Prather is currently developing her work in relation to accent and dialect coaching, investigating the possibility that 'the individual has an idiolect of laughter, … that there might be dialects or geographies of laughter' (Prather, Personal Interview)—the connection between the landscape and the voicing being an easily traceable influence from her collaboration with the company.

Training in Nature

'…tou de topou…'
('…from which place…'; Haslam n.pag.).

'An intensity taking part in the action': this is how Staniewski defined landscape in his 2009 lecture in Oxford (Personal Notes). Gardzienice's activities are inextricably connected to the landscape of the homonymous village—in Zagancyk's words: '"Gardzienice" is primarily a theatre of a definite place, aware of its location' (6). Nature is among the thematic obsessions of Slavonic folk, known for its peculiar

lyricism: 'Birds are highly appreciated as the best mediators in a realistic as well as a transcendental sense; similarly, bushes, herbs and trees are recognized as symbolic substitutes. The repertoire pivots round love, loneliness, nostalgia, homesickness' (Czekanowska, *Folk* 136). Staniewski does more than transplanting this poetic tradition into his company's productions. He broadens the scope of the underlying theme of nostalgia to a modern, idealist in nature, search for *ecos* ('home'). Moreover, as I have explained earlier, in his expeditions, gatherings and tours, he believes that he discovers in each place fragments of the once unified musicality of the universe. Thus, his training is one that enables his actors to perceive the world in a similar sensibility.

His departure from urban theatre was not only a further development of Grotowski's research away from the city centres; nor was it a mere political statement of embracing the richness of rural minorities, of those 'places of truth,' as the director called them in the 1986 presentations of *Gusla* and *Avvakum* in Toronto (qtd. in Kaplan 11). It was, and has been, an act towards a new ethics: 'Nature is no longer an ethical reference point. But if we don't have reference points we are definitely lost, we cannot create' (Staniewski and Hodge 21). For Gardzienice, nature is a theme, a source of inspiration, evidence, at least to Staniewski's eyes, of the musicality of the cosmos, a landscape hosting both the artistic and *Alltagsgeschichte* of the group. The intermingling of the everyday and the aesthetic, the close connection to the cyclicity of the seasons which directly affects the nature of the activities, and the rigorous training in the rural, all work subconsciously towards what I have termed an ethics of Bakhtinian laughter. The embodied sense of the overarching movement of time and the uniqueness of the present, the opened capacity of breath, the ability to perceive, to be aware of the others and the surroundings, hence truthfully reactive, all the above

are simultaneously honed while working in this manner. The following description proposes a relevant extract from my training logbook:

> A student from the Academy is playing the violin near a window of *Oficyna*. From inside *Carmina*, I can hear Joanna, Anna, Agnieszka and Maniuszka practicing the dance of the maenads, singing '*Euoi Backhai*,' screaming, shouting celebratory calls. Some fellow-trainees are still trying to get the rhythm of 'Hai-Hai-Hai-Ha-i-ha' in their bodies, moving their vase-inspired, two-dimensional choreography in the meadows. Up the hill, contactors are yelling at each other. A few birds are chirping, the breeze echoes in the forest, the stream creates a constant buzz. And Kirca, the energetic dog with the ancient name, barks at the window where the sound of violin emerges from. It may be just me, but it sounds as if everybody acknowledges the sounding of the others. In a weird way it seems that all these sounds are not antagonising each other and, at the same time, they are not intruding on the calmness of the early afternoon. (Personal Logbook, 11 Sept. 2008)

The style of the excerpt may not be pertinent to the writing style accepted in the Humanities, nor does it claim academic accuracy. It is however a precise account of my sharpened sense of perception during the second week of my training in Gardzienice, and just after a two-hour singing session. The themes of openness to the other, musicality exceeding music and the connections between voicing and the landscape are also evident.

In Gardzienice, morning exercises are not mere acrobatic sequences; they acquire their significance exactly because they bond the group while working in the meadows and forests. Night running is not simply a cardiovascular activity, but an opportunity to refine the senses in the darkness of the village's periphery. Images, rhythms, expressions of musicality from this landscape have intuitively found their way in the performances; it suffices to listen carefully to the squawks, howls and barks interwoven into the texture of the songs.[159] In a line of thinking much inspired by Bakhtin, material reality does not exist as the background of human activity or as

[159] It is for this reason that Shaw describes the reconstructed fragments as 'sometimes sounding like a Polish folksong, sometimes like the screaming of birds' (n.pag.).

an object of contemplation. Everything is a participant in the movement of life, in the trajectory of history as well as in specific events. As a consequence, the rural environment of the Centre is not a backdrop to the artistic activities, it is part of them. The performances are not created in it, but with it, allowing it to pervade their aesthetic lifelines. Likewise, the Gardzienice-trained singing voice is not addressing nature, but is voicing with it, or it is sung by it, in the spirit of the Gnostic poem: 'I sing and I am sung: I dance and I am danced' (Staniewski qtd. in Allain, *Transition* 75). In a gesture towards holistic awareness and organic expression, the laughing physiology of the Gardzienice chorus incorporates its natural setting and preserves the nucleus of memories, practices and traditions of the visited people. Or, as Varopoulou articulated it:

> [t]he anthropological gesture in this case postulates a return to simplicity and humility. To such practices as prayers, group dances, Gloria songs. First was the singing. And this primeval expression, as transmitted in the oral tradition or surviving in the Carpathian Mountains, is what Gardzienice are looking for. They may well be searching for the relics of national groups, but they by-pass chauvinism.… With the common desire to be integrated in a community that shares what is forgotten. ('Oikologika' n.pag.; my translation)

CHAPTER CONCLUSION: *EXODION*

'Integration' is a key word in entering Gardzienice's pedagogy, not only from the point of view of a holistic take on voicing and physicality. Going against 'our colonizing way of being' (Staniewski and Hodge 118), Staniewski invites his audiences to an experience of nature, the traditions of the community, and the universe as a whole. The folk-based period of Gardzienice may seem distant, but all these elements can be perceived *in* the voices of the actors, still preserving in their laughing physiology an ethics of sharing—of the microcosm and the macrocosm, the

zoe and the *bios* (Staniewski, 'Crisis' n.pag.), in a constant exchange of what Staniewski sees as 'not [sic] genetically modified sounds' (*Hidden Territories*, CD-ROM). In my experience, these are subtleties underlying all of the company's new performative contexts and still cultivating, through the group's techniques, the accumulated repertory of songs and the principles informing the training, a *relational* voicing physiology.

In effect, there is no real point in insisting on an approach to Gardzienice voicing which foregrounds the individual (or individualised) body. The individual performer's physiology is only an indication towards the company's ethics. The mechanics of laughter, as artistically transformed into the violent intakes, wide-open mouth cavities, loudly projected phonation, rapid communication through breath, whole-body-encompassing vibrations of the breath of the Gardzienice performers, are a mechanics of constant communication. From a Bakhtinian perspective, laughter is a state of abundance, exuberance, exaggeration. For Staniewski and his collaborators, the body does not accept itself as a vehicle that allows air in and out or voice as a symptom. The body sucks air in and expels it out, before instantly releasing into a new, more demanding in-breath, the belly, as a result, protrudes and falls apart in a constant reaffirmation of the grotesque body, the muscularity of the lips and teeth ceaselessly reaches out for the other and competes with him or her, the range of sounds travels from speech to song to rhythmical chanting or hitherto unknown sounds. All this happens in close connection to the other actors, the audience, the 'third angel.' In an antiphonal manner that brings mutuality and shared presence to the fore, voicing, albeit serving an infinitesimally complex variety of dramaturgical purposes, emerges as an iconic outburst of laughter.

Morson and Emerson remark that, already in Bakhtin's early writings, '[l]aughter becomes the sound outsidedness makes' (435). Emerging from their attempt to preserve the multiplicity of the minorities endangered by the centrally articulated and imposed 'Polish' identity of the Communist regime, Gardzienice's pedagogy, as I have argued throughout this chapter, is an embodied movement 'outside' one's self. My analysis of IPP showed that naturalised UK/USA voice trainings are indeed culturally defined and attempts are made to transcend their methodological impasses. Moreover, my discussion of the 'grain' of *pansori* brought to the fore a pedagogical approach which privileges aesthetics over concerns with nature or science. From the point of view of the vocal physiology, the 'grain' of Bakhtinian laughter cultivated in the practices of Gardzienice introduces a concept of radical novelty: vocal inter-corporeality.

CHAPTER 5: THE GRAIN FROM A CROSS-CULTURAL PERSPECTIVE

Drawing on both theoretical research and my embodied examination of the pedagogies in focus, in the main part of the thesis I recognised and interpreted the grain of the genre in the cases of IPP, *pansori* and Gardzienice. As explained in the introductory chapter (see pages 15-16), this was my methodological choice towards answering the narrowed down question of 'what is the relation between (each respective) *trained* voice physiology and (their respective/root) culture?' In this concluding chapter, however, I will return to the broader question that has underpinned this research project, namely: 'what is the relation between voice physiology and culture?'

The first part of this conclusion will re-examine the findings of my situated analysis; I will bring the three grains more firmly into dialogue with each other and attempt to answer the questions raised by my cross-cultural journey, even when I focused, for methodological reasons, on insiders' understandings and practices in relation to each fieldwork context. The aim is to further locate my practitioner/researcher's position in the encounter with each studied culture in order to apply my cross-cultural perspective towards a critical synthesis and evaluation. The underlying critical attitude will not be that of a cultural gatekeeper or privileged/omniscient researcher, but rather of a disinterested compassion towards each case study.[160] The second, and final, part will present an answer to the central

[160] I am borrowing the working definitions of the terms 'analysis,' 'synthesis' and 'evaluation' from Bloom's taxonomy of educational objectives. In a process similar to that of 'zooming out' towards the original question from its particular transformations, I will be moving upward within the hierarchy of

research question, in proposing the hypothesis that the cross-cultural training of the voice, seen as promoting the defamiliarisation of the voicing physiology and its workings, can provide a fertile ground for resistance against the disciplinary workings of culture (or, at least, aesthetic enculturation).

DOCILITY AND RESISTANCE

In the introduction, Foucault's concept of the docile body, inflected by its elaboration in the works by Butler and Zarrilli, was identified as key to the investigation of embodiment in/through culture. In transposing it to the register of voice pedagogy, and filtering it through the lens of Barthes's writings, I remoulded it into the category of the 'grain of the genre.' This in turn was seen as the embodied, physiologically tangible territory, occupied at once by recurrent and predominant concerns in a given culture as well as related sound-generating, bodily acts.

Given the fact that the grain was analysed in relation to more or less codified genres (vocal dance, *pansori* and the ethno-oratoria devised by Gardzienice and their lineages), my training insights, readings and ethnographic interactions with performers and trainers revealed a noteworthy transmutation of discourses into the physical functions associated with phonation. In IPP, transdisciplinarity invited the use of a core muscular principle, the consciously engaged iliopsoas, which allowed simultaneous dancing and voicing. Korean *han* permeated not only the narratives and compositional techniques of *pansori* but also, and centrally, the intensely exercised laryngeal box and the use of the breath. In Staniewski's company, what I termed Bakhtinian laughter informed an ostensibly outward-facing and inter-subjective vocal

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cognitive domains from knowledge, comprehension and situated analysis to overarching / interconnective analysis, synthesis and evaluation (see Bloom 162-64, 185-94). The critical attitude of disinterested compassion, as relating to the project at hand, was pinpointed and encouraged by Prof Richard Gough.

praxis. However, as became apparent in the self-reflexive commentary generated through my training journals as well as in the concluding sections of each case study (see, for example, pages 127-29, 210-11 and 295-97), the question of embodied docility, and therefore of the relation between voice and culture, requires a more nuanced and complex treatment when addressed from a cross-cultural perspective.

As / Is Resistance: Unstable Docility in IPP

Dr Bryon's IPP (Chapter 2) was revealed to be a pedagogy which aims for a transdisciplinary 'grain.' Inspired by the latest scientific data, IPP sees in the iliopsoas muscle the possibility of acting/movement/voice integration. Since this pedagogy is currently cultivated within the context of Western conservatory practices, a further finding of this chapter was that these approaches to training are also historically situated despite being promoted as 'natural' and scientific, or, by extension, as universally applicable.

Despite the fact that the transdisciplinary 'grain' is perhaps the most concretely defined among the examined grains, regarding its physiological functions, IPP presents a complex case study in cultural docility. One of my first observations as an EVDC trainee with a special interest in cross-cultural training was that, although vocal dance is a recent development in the historically defined artistic tradition of opera, Dr Bryon tended to make claims of universal validity and relevance for the practice, both in the rehearsal room and in her correspondence with the ensemble: 'The culture of the IPP is that of the Human Condition. The theatre I respect is of the same. I have worked and created theatre all over the world. There are socio-cultural blockages everywhere' (Bryon, 'Culture and Presence' n.pag.). Such statements as this, which were markedly at odds with the pedagogical specifics of IPP, were

challenged through my experience of contrasting pedagogies and their surroundings; the disengaged musculature of the larynx and the *chiaroscuro* harmonics of IPP were not productive in my encounter with *pansori*, while the understanding of presence as self-awareness or the minimal involvement of the abdominals could not be applied when training in the exhaustive, ensemble-based pedagogy of Gardzienice.

Analysing further the above quote, my research into Dr Bryon's training and professional practice could confirm her wide-ranging experience across the disciplines of dance, music, opera and acting. However, as shown in the relevant section (see pages 74-76), her work in a variety of settings encompassed studios, universities and companies in Australia, the UK and the USA: in other words, in the main centres of artistic creation and dissemination of knowledge in the English-speaking parts of the West. During the period of my extensive fieldwork with the company, the members of the NYC branch were all Americans, while the UK cohort was comprised mostly of American and English performers, with few exceptions, including myself, who were nevertheless based in the UK for a significant period of time and/or studying within UK institutions. Similarly, the pedagogical aim of overcoming blockages, which once more could not hold value in the context of Gardzienice or *pansori*, partly derived from Bryon's encounter with Asian practices, as filtered by Western practitioners (Mithoeffer and Stapleton), and is also a predominant concern of mainstream voice pedagogy (see pages 41-44).

If IPP is examined in the diachronic context of *bel canto* training and of the, equally Eurocentric, techno-scientific culture(s), the cultivation of the transdisciplinary grain can be seen as a resistant act towards docility with regard to an already formulated culture. The analysis of embodiment in this case needs, however, to derive more nuance and detail from a consideration of the synchronic context and

its articulation by Bryon. It is true that the conception and development of vocal dance and its pedagogy are a response to the operatic culture. Nonetheless, the IPP studios have operated in connection to major mainstream institutions (Alvin Ailey's, NY92, CSSD, Pineapple Studios) and the dissemination of their findings has been realised through major publishing houses (Routledge) and academic platforms (Centre of Excellence in Training, VASTA). Dr Bryon is deeply aware of the surrounding UK/USA training culture and its workings: '[T]he good news is that from what I am hearing we are really in tune with the cultural climate of practice and research ... We are also exciting interest in the community of "music theatre" which has always struggled to identify itself' ('Annual EVDC Meeting' n.pag.). The articulation of the practice is also informed by a similar awareness of marketplace exigencies: 'The industry has evolved. However, while the demands on the performer have become increasingly interdisciplinary, training of the performer still takes place within an outdated set of categories' (Bryon, 'Come Play' n.pag.). The recourse to a language pertinent to the mainstream could be a strategic choice in terms of marketing the work. However, an investigation of the relation of IPP to culture, informed by my cross-cultural experiences, points in a different direction as well.

On the one hand, Dr Bryon formulates a pedagogy and a discursive analysis of it which go against the predominant training culture in UK/USA, since the transdisciplinary aspiration of IPP champions the continuous 'work to release ourselves from old cultural and educational models that were disintegrating and linear' (Bryon, 'NLP' n.pag.). My participant observations affirmed that the pedagogy of EVDC was underpinned by a genuinely interrogative and contestatory tone towards disciplinary training and the operatic standardisation of training. On the other hand, several of Dr Bryon's interests and preoccupations, especially when compared to

those of Staniewski or *pansori* teachers, appear comparable and analogous to the concerns of the advocates of the 'natural' grain and the culture of 'individualist atomism' that gave birth to it (see pages 43-44). For example, IPP is interested in maximum efficiency, interpreted as economic breath management, minimal effort in the larynx and optimal resonance (encapsulated in the use of the iliopsoas); the studio is seen as a place where the trainee is encouraged to get rid of cultural 'encrustations,' not necessarily of psychological trauma but of mono-disciplinary education and disintegration; and scientific knowledge (in this case, the paradigms deriving form the quantum revolution, as well as detailed anatomical studies) is thought of as a means to achieve both goals.

To employ Nicolescu's terms, *in vitro*, IPP proposes transdisciplinarity as a tool to renegotiate the expectations placed on the UK/USA performer, not from the multidisciplinary perspective of the 'triple threat' but from the perspective of the voicer 'grained' through transdisciplinary approaches. This, however, presupposes that the transdisciplinary approach is the first or, at least, the core training of the participants. *In vivo*, in the contexts where IPP has been experimented with in the past, such as companies of professional performers or graduate students, trainees and artists arrive with already existing disciplines and enter the transdisciplinary training from their respective training cultures. This was evidenced in the introduction of the trainees during the first day of my training, as well as the online presentation of our professional biographies and Bryon's latest discussion of the languages at play in the rehearsal room ('Cartwheels' 82-92). In all instances, the trainees were addressed, presented or discussed as 'singer first,' 'dancer first,' or 'actor first.' This meant that, as assessed in detail in the relevant chapter, much of the training was targeted at the deconstruction of the existing disciplines and comparatively less at the honing of IPP.

In the same way, even though EVDC envisages a non-hierarchical co-existence of the disciplines/practices of dance, acting and voicing, the discipline of opera seemed predominant, mainly as the means by which integration was attested and 'measured.' In other words, the workings of the iliopsoas and the perineum were frequently judged by the outcome of the free (or muted) harmonics and the (audible or not) breaks in the area of the *passaggio*. I experienced this strategy as a complete reversal of the Staniewskian 'body-first' principle and the subsequent development of the inter-subjective grain as impulse, whereas this tactic seemed much closer to the world of *pansori* where sounding is paramount. Within the latter culture, the *han*-filled grain is honed as an (almost exclusively) vocal one, but within IPP the search for an entry point to assess progress through the realm of operatic voicing was slightly confusing for a pedagogy which was, for the most part, practiced and discussed as transdisciplinary. This is a realisation shared by the company itself, and, to be fair, after the completion of her experimentations with *bel canto*, Dr Bryon ceased working within the context of opera companies and currently works on a book that addresses the broader problem/area of the transdisciplinary performer.

This decision, in conjunction with the universal claims discussed at the beginning of this section, are revelatory in terms of the relation of the transdisciplinary grain to culture, a relation which at the moment seems unstable and undecided. If one focuses on the context of operatic training, as I have done in the relevant chapter and EVDC has endeavoured in the period until 2009, IPP is a practice resisting docility and regenerating *bel canto* as vocal dance. It is also a practice which hints at the idea of culture as a site of contestation, instead of an undisputed given. However, a parallel tendency in the work of the company has been to conceive culture in generic, universalising terms or to attribute to it a plethora of

conflicting meanings, such as that of 'the Human Condition,' the individual history of the participants or the company itself *as* culture (see, for example, Bryon, 'Culture & Presence' n.pag.). Against this broadly sketched, notional backdrop of culture, which pressures performers to be at once efficient, break free from tensions and blockages, and maximise employability in the existing marketplace, the IPP trainees are revealed as the utmost docile body-voices, who reaffirm and serve their respective theatrical culture.

Therefore, the question 'what is the relation between voice and culture?' can and should be answered in two ways in relation to IPP. Seen from within the culture of opera, IPP is a challenge to the predominant pedagogy. Seen from the outside, or at least in relation to its contemporary UK/USA context, IPP seems both resistant and docile, unstable, fluctuating, an intriguing question mark rather than a full stop or a decisive new paragraph indent. The IPP grain, as it has functioned so far in relation to *bel canto*, has resisted prominent training cultures in the West, while, at the same time, in the way it now aspires to operate, it seems to reaffirm these cultures. Paradoxically, IPP trainees, despite being called on to reject the predominant natural grain, may be deemed to embody the most effective disciplinary docility, as they replace UK/USA vocal efficiency with the 'supreme' efficiency of vocal dance.

Pansori: Docility as Celebration

In Chapter 3, the grain of *pansori* was examined in relation to the Korean ideology of *han*, a concept of multiple religious and political origins, which results from the historical struggles of the Korean peninsula. The chapter demonstrated that *han*, apart from being one of the cultural parameters that inseminated the pedagogy of *pansori* in close-knit connection to its training devices, is also transformed on the

level of the trained physiology as excessive forcing of the vocal folds and a new bodily geography of the breath. The grain of *pansori* has been developed and is promoted not in accordance with natural or scientific dicta but with the aesthetic (transformations of the) principle of *han*.

Unlike IPP, *pansori*, both as researched in my fieldwork and as discussed in the literature, relates to culture in an expressed manner of docility. The historical trajectory, religious influences and societal contingencies of the nation, as filtered in and rethought through the ideology of *han*, permeate the musico-textual repertory, voice practices, pedagogical lines and scholarly studies of *pansori* (see pages 145-53). As evidenced in the definitions of the genre as uniquely Korean (see pages 130-31) or its status as one of the first 'Intangible Cultural Assets' (see pages 170-71), the cultural environment of *pansori* is defined in nationalist terms. Mirroring this, a particular use of the phonating physiology is equated, in some discourses, with the sound of the nation's people. The sound of *han*, in its aestheticisation as *sori*, is (articulated, claimed and perceived as) the Korean sound.

In my cross-cultural investigation, the cultural *mise-en-scène* seemed much more clearly defined in *pansori* than in the instance of IPP, which made sense of its resistance or docility through shifting cultural signifieds and syntactics. Like *pansori*, Staniewski's training is also a response to claims at nationhood. His choice, however, is not to relate the trained vocality of his company to notions and cultural practices identified as the *core* components of 'Polishness'. As my analysis will show in the next section, his aspiration is to understand the nation from the *periphery*, from the local diversity of the minorities rather than the unifying traditions of the centre and its dominant culture. All things considered, *pansori*, as an outcome of a long process of

tradition-making and a treasured national asset, seems bound to play a more integral part in the formation, as well as the promulgation, of its root culture.

This seemingly contained cultural placement of *pansori*, combined with my longer exposure to its performance (mainly recorded, but also live) and the discourses around it, rather than its embodied training, can account for the 'failures' in my encounter with the genre, as recorded in Chapter 3 (see pages 184, 198-90, 201, 203-206). Emerging from my training in IPP and the landscape of Gardzienice, originally I attempted to use three-part breath and full harmonics in the training. The perineal connection through the iliopsoas and a disengaged pharynx did not prove fruitful in voicing *pansori*, as my tone was overtly rounded, my consonants less pronounced and my breaks softened and inaudible. Likewise, I very quickly disparaged my experimentation with an approach of 'laughing openness,' as the solo phonation of *pansori* could not be supported by any understanding of ensemble dynamics, and the reliance on organic impulses hindered my study of precise and tightly codified pieces.

My limited success in encountering *pansori*, during the final weeks of the fieldwork, was a 'happy accident' and occurred through the full acceptance of my cultural positioning in relation to the form. In Greece, the core quality of much of the folk repertoire, especially twentieth-century *rebetiko* and *laiko*, is that of *kaimos*. *Kaimos* is almost the exact translation of *han* in Greek; it is an ideological concept, shaped through national experiences of war and occupation, and associated with the experiences of separation, migration and poverty. Its musical expression dictates the predominant use of minor scales and a tense pharyngeal quality in the singing. *Kaimos*, although significantly codified, discussed and widely circulated, is not officially sanctioned and transmitted through a systematic pedagogy (and has not attracted scholarly attention). Rather, it is mainly trained through everyday/off-stage

experiences of listening and voicing. When I decided to draw on my informal experiences of *kaimos*, as a conscious attempt to relate to *han*, both my teachers made the same remark: 'you are now singing true *pansori*.' Noh Hae Yang further advised: 'You now have the voice and the music right; let's work on the language' (Journal entry, last class). Of course, these notes cannot imply that I was truly able to sing *pansori*; at best, they were intended as a kind encouragement on the part of my teachers to pursue the new direction my vocal training was taking. Nonetheless, these observations proved crucial in gaining further insight into two aspects of my training. First, *han*, as I approached it through its approximate kinship with *kaimos*, seemed to inform the singing as the central quality of voicing; and this is what, I believe, my teachers saw as the 'truth' of my *pansori* singing. Secondly, to return to Foucault, the discursive domain that accounts for Noh Hae Yang's additional statement was the belief that *han* is associated mainly with the core physiological acts of phonation, which I could tentatively embody, and less with the linguistic structures of the songs.

This is an instance that indicates that the docile body of *sori* acquires more complexity when examined from a cross-cultural perspective. The vocal codification and institutionalisation of 'Koreanness,' in others words the systematised docility of the trained voice-bodies, is intertwined, in a globalised arena, with 'a concern with how Korean things are perceived by outsiders' (Killick, *Discourses* xvi). Emic docility presents a challenge to the outsider. Depending on the interpretative tools employed, my experience can be seen as a resistance to docility by means of estranging/alienating my performance of Korean sound through the lens of a familiar cultural reference. Or, it can be perceived as the recourse to this type of resistance with the ultimate aim, rather, of succumbing to docility, as a rehearsal of cultural translation validated only by the successful performance of *sori*.

The significance of my cross-cultural perspective lies not so much on reaching a conclusion in this hermeneutic polarity, but, more importantly, on the discovery that even what appears as unquestionable docility can be scrutinised and more fully theorised in its relation to resistance. Empowered by this initial investigation, some 'docile' aspects of *pansori*, even as expressed in insiders' perspectives, appeared as problematic areas and instigated further analysis.

First is the positioning of *han* in relation to the training. Intercultural researchers such as Willoughby and McAllister-Viel have been instrumental in establishing the correlation of *han* and the physicality of voicing. While I was collecting ethnographic data, the encountered practitioners, either pedagogues or singers, voiced and taught the excessively tense use of pharyngeal resonance and forceful breathing, which I associated earlier with *han*. However, in the discussion, in the creation and communication of discourse around *han*, my formal interviewees primarily located *han* in different aspects of the sociocultural life of *pansori*. Ms Lee, a well-known artist and master, spoke of the sorrowful narratives which require a suitable or accordant mode of delivery (see page 147). Noh Hae Yang, my teacher at the NCKTPA, identified *han* in the current resistance to shifting training practices, in the struggle of the *pansori* community to find time and means to practice, rehearse and even sustain long-standing practices such as *sankongbu* (Personal Interview). Moon Soo Hyan, a much younger but already successful artist, relegates *han* to a Carlsonian ghost of a sound, a haunting memory invoked on stage when *pansori* is voiced; despite pertaining to a much younger generation of performers, she is the only one who refers to *han* as the outcome of a continuing historical dialectic. At the same time, the way she refers to historical struggles is of interest here: '*From what I heard* ... Koreans ... have experienced many sorrowful things. *In history*, we have ...

suffering ... I think because of these *memories* Koreans have sorrowful sound' (Personal Interview, emphases added; see pages 147-48 for longer extract). Historical suffering is referred to in broad, unspecified terms and, most significantly, these experiences are seen as memories. These subtle, but crucial, differences in the understanding and, one would imagine, embodied experience of *han*, on the one hand verify the ubiquitous power of *han* within the *pansori* community, while on the other hand reveal its debated and variable interpretation and praxis.

Moon Soo Hyan's remarks also foreground the importance of the dialectics of change in relation to *pansori*. The *han*-inflected grain of the genre, as is evident in my training journal entries and related readings, is appreciably stable, therefore physiologically docile. However, Moon Soo Hyan already considers the sorrowful past as a memory. It is not accidental that she belongs to a generation of practitioners that experiment with *pansori* in cross-fertilisation with pop or musical theatre genres, or employ its vocal qualities to 'weave' new narratives for younger audiences and children. While the canonical *batang* remain the foundation of national and religious grievances, the cartoon-inspired, modernised or amateur new pieces seem far removed from the decadent or politicised new compositions of twenty or thirty years ago. This is the reverse process compared to Gardzienice, who replaced their grotesque literary sources with tragic plays by the Greeks, but, as shown, maintained the laughing openness as their grain. Will *pansori* maintain its grain, as is the case until now, or will this change in response to the new narratives? My question is not intended to generate predictions; it simply points to the fact that, even what appears as fully endorsed docility, can entail and foster aspects of resistance and transformation. The recent emergence of amateur *pansori* performers, as well as the continuing discontent

with the 'photographic sound' of the masters' disciples (see page 171), both point in the same direction.

If the physiology of *pansori* trainees and performers is docile in its expression of the national identity as epitomised in the ideology of *han*, one needs to remember that this very identity has been historically formed on the basis of resistance and contestation. Consequently, what is endorsed and in-corporated in docile ways, is only on a surface level a clearly demarcated and/or fixated national identity. What is endorsed and codified on the core phonating acts of *pansori* is an understanding and experience of the nation which can frequently be articulated as solid, single-faceted and uniformly identifiable, but also preserves in this very articulation a Foucauldian *discours* of conflict, contestation and striving.

From a cross-cultural point of view, disciplinary embodiment in *pansori* is the opposite of IPP. In the latter, the articulation of resistance relates to a grain which either extends contemporary resistances or fosters docility, depending on the framework of reference (opera or pedagogies of the natural grain). In *pansori*, the directedness with which the voice becomes expressive and emblematic of the national psyche, as well as its affinity with the distinctly Korean ideology of *han,* make for a clearer case of docility. This holds true in so far as one takes into account the fact that the cultural discourses which *pansori* in-grains and transmits to the trainees' (docile) bodies are those of historical resistance. In responding to the question of 'what is the relation between voice and culture?' in the world of *pansori*, or, it could be said, in Korea using the example of *pansori*, the answer might well be that *sori* responds to culture by way of celebrating or sublimating docility. Despite the intricacies of its cultural context, which negotiates national identity as resistance, *pansori* engenders a dedicated and invested embodiment and voicing of the central questions, pursuits and

affectively experienced ideologies (*han*) of this very context. Vocal docility, although less hegemonically inflected than in Foucault's writing, since the nation here is not presented as powerful or sovereign but as suffering and emergent, is (to be) embraced and celebrated.

Gardzienice: Utopian Resistances

Moving away from the continuum between scientific and aesthetic 'grains,' the pedagogy of Gardzienice (Chapter 4) proposes a different paradigm. Avowedly influenced by Bakhtin's notion of the grotesque body, the physicalities of the Gardzienice actors are trained so as to be constantly responsive and in mutuality with other physicalities. Therefore I argued that the 'grain' of Gardzienice can be described as a 'grain' of 'laughing openness.' Apart from informing the core training regimes and exercises of the company, the fluctuating character of dialogue, inter-dependency and responsiveness also enters the realm of performance making. Devising material is collected through expeditions, exchanges and international meetings, the performances evolve and are frequently presented as works-in-progress, and Staniewski composes new shades and tones in order to adapt to the changing 'constellation' of Gardzienice artists.

As with the previous case studies, my cross-cultural endeavour offered novel insights into the practices of Gardzienice. Not surprisingly, critical reflection on the inter-subjective 'grain' was generated through a sense of simultaneous cultural belonging and distancing—in a manner similar, yet distinctly inflected, to my experience with *pansori*. As mainly analysed in the second section of Chapter 4, the exercises on mutuality and musicality which drew on Greek material, allowed me to observe more clearly the workings of the grain of 'laughing openness' and the

principles at play in Gardzienice's pedagogy, by virtue of my long-term embodiment of this specific cultural background. As a Greek actor trained in the rhythms and modal patterns of tragedy, a musician with morphological and historiographic knowledge of Ancient Greek music and as someone raised in a region where several of the dances and songs that inspired this period of Staniewski's work had formed part of my daily/informal training, I did not experience the stomping of the rhythms, the impromptu scoring or the neumatic teachings as indispensable to my learning. This familiarity with the (semantics of the) material, but not necessarily with the pedagogical strategy, highlighted the importance of the liveness of the meeting and the outward-facing vocal sensibility cultivated by the group, and therefore facilitated my ethnographic study of Gardzienice's 'grain.'

Meanwhile, the same closeness to the cultural references invoked in the training also generated distance and a sense of alienation. I realised that I was invited to experience Greek rhythms, songs and movements through the lens of the quite simplistic formula 'Greek equals Ancient Greek.' My (national) culture was communicated through certain irregular rhythms, melodic moves, reconstructed instruments and the quasi-two-dimensional bodies and gestures of the Attic vases. These approaches, while showcasing a genuine interest in encountering Greek culture and a time-consuming effort to understand it more broadly, demonstrated that this meeting could happen through a pre-determined selection of materials (thought of as) expressive of this culture. A short but poignant entry in my journal encapsulates my experience: 'I feel codified' (Personal Logbook, 9 Sept. 2008). In other words, I experienced my cultural past as reduced to that one defining aspect which was subsequently inflated to surpass and include everything that 'Greekness' was understood, articulated as and represented to be. Extending this discussion, I was able

to trace a similar pattern in such methodologies as the bodily geography of resonators (see pages 285-86), the gatherings around the person who is the culture (see pages 255-56) or the search for the 'archetypal' gestures of the countryside (see pages 240-42); this was the pattern of building the 'grain' of 'laughing openness' on the premise of meeting with practices and vocalities seen as *indicative* of the encountered culture.

This moment was crucial in pinpointing the impossibilities, or the breadth and ambition, of Staniewski's training. Consequently, and as far as my research into the relation between voice and culture is concerned, I could recognise two aspects of the dynamics between voicing and culture as crucial in this instance. First, it became apparent that the inter-subjective 'grain' was faced with a particular set of challenges in its transference from the interpersonally phonic to the structurally cultured. In the non-verbal, extra-linguistic vocal improvisations, callings and vocal plays, the interactions with instruments, or even in the songs spontaneously shared by the trainees, organic, mutually actuated vocality was fostered and honed. The vocal meeting was contingent, inventive and expressive of (subjective/personal) identity. While learning and executing the Greek songs, however, the meeting occurred through prescribed musical and choreographic channels, namely Rychly's compositional choices and Staniewski's training in *cheironomia* and acrobatic choreography.[161] Moreover, the 'meeting' of the group with Greek culture was, perhaps unavoidably, a symbolic encounter with selected, extrapolated and codified facets of the culture, rather than a face-to-face, or voice-to-voice, exchange. To

[161] I am focusing here on my personal experience, since it is the embodied perspective on my root culture in relation to the suggested 'grain' that invited the discussion and theorisation of this section. Even though nowadays the majority of trainees in the Academy are Polish, one could suspect a similar pattern of codification of the other with regard to international participants in workshops or the non-Polish performers of the company. If the meeting with the other is channeled through specific cultural semiotics, the definition of the self in the meeting might be challenging for any non-Polish participant, or, at least, generate similar thoughts and questions.

employ Lacan, the shift was from the other who is the other person to the Other that is the culture, the realm of the symbolic. To be fair, once this reduction had taken place, the meeting was wholehearted, scientifically supported by extensive anthropological and historical research, and enthusiastically embraced by the community of Gardzienice trainees and actors. In other words, my observation is not intended as a value judgment, but aims at the excavation of an acknowledged Collingwoodian presupposition, viz., the original codification of the other-who-is-the-culture (see Staniewski and Hodge 42-43) that aids and advances all subsequent meetings.

The second, and equally significant, element of the interplay between the 'grain' of Gardzienice and culture is not only the codification of the other in the encounter (or their thrust in the symbolic), but also Staniewski's need to *a priori* define culture. In the case of IPP, Bryon's unconsolidated definition of culture resulted, on one hand, in a practice which is propounded as resistant but could be seen as training bodies and voices into docility towards the root culture of efficiency. On the other hand, it necessitated a systematic cultural placement of the practice, on my behalf, within the pedagogical and aesthetic conventions of *bel canto*, in order to negotiate its potential for resistance. The ways in which Koreans interact with *pansori* help, it seems, to create a sense of nationhood. For *pansori* practitioners, culture was more concretely defined in terms of national history, traditional aesthetic frameworks and a widespread understanding of the collectively shared (and/or discussed) feeling of *han*. Staniewski delineates acute working definitions of culture, as in *pansori*, but, unlike *pansori* and perceptibly closer to IPP, his training is presented as a reactive act.

Staniewski's was not, at least originally, an attempt to discover and transmit universals, but those elements that he and his collaborators considered as essential to the shaping of Polish identity. Since Poland, under the so-called fourth partition of the

Communist regime did not exist as a nation state, this very attempt was reactive and critically contestatory: 'my cultural presentation was slightly anti-Russian' (Staniewski in Pheroze, 'Enemy' n.pag). Gardzienice, in visiting the borderland and founding their performances on the voices, stories, songs and music of the minorities, resisted the docile cultural manifestations then strategised by the central government. For Staniewski, what was worth exploring and preserving in the 'grain' of his actors was not, as is the case with *pansori*, the central cultural territory of Catholicism and Soviet realism. Polishness, for him, originated from the interstices of structured culture, from the periphery of his meetings with near-extinct minorities. During the second period of the company's work, as shown earlier (see pages 242-52), Poland has strived to define itself as a free-market democracy and its increasing internationalisation and existence within a globalised context has put pressure on a single definition of itself. Once more, Staniewski is not content with accepting his cultural environment of the new, democratic Polish state at face value: 'Earlier, money didn't mean anything to us. Now after Solidarity has been transformed into a market like in Western democracies, Money is God. What has transformed most significantly is human relations' (Staniewski in Pheroze, 'Enemy' n.pag.). If, in the first years of the company, he opposed the Soviet imposition by seeking Polishness among the minorities, in more recent years he has resisted capitalist economy as the definitive unifying force in Europe and searched for a shared European past in Antiquity. His highly personalised vision of culture and concerns with the transformation of 'human relations' form the consistent background of his pedagogy. For Staniewski, both in the first period of his work and during the post-Communist years, his other-centred 'grain' is seen as a territory of resistance against inflexible

and homogenising policies, as the possibility of deconstructing the interpellative force of ideological state apparatuses in the realm of lived, 'I-thou' encounters.

This point brings me back to the central question: in this case, 'what is the relation between voice and culture?' The 'grain' of Gardzienice is an outcome of dedicated resistance towards predominant definitions of culture, and there is an almost linear connection between how culture is defined from Staniewski's perspective and how voice physiology operates in practical terms (see pages 282-83). What is important, however, is to refine the specific *quality* of this resistance. The 'grain' of 'laughing openness' is an undertaking of a utopian character because, as was shown through my cross-cultural analysis, it can only operate within pre-existing articulations of the self and the other. The utopian aspect in Staniewski's practices is first and foremost revealed in the fact that, in his first period of work, he attempted to 'rescue' the cultures of near extinct minorities (a project which surpasses by far the abilities of a theatrical group), while in the second period his creative efforts have focused on reviving an already extinct culture, that of Greco-Roman Antiquity. Resistance is here a centrifugal movement away from given localisations of culture (Communism or free-market Poland), but also a movement gravitating towards envisaged, aspired, or imaginary cultures (the Polishness of the periphery or the mostly lost aural and physical practices of the Greeks).

As already mentioned, the formulation of the 'grain' as resistance entails traits of docility. Within the training practices of Gardzienice all underpinning principles (musicality, mutuality, chorality, and through-the-body approach) or specific exercises/training strategies (reconnaissance, gatherings, expeditions, acrobatics, work on iconography and surviving stone fragments) invite the approach of the other. I argue that, in reality, it is the codification of the other that allows the meeting in the

first place, a fact which can account for Staniewski's fascination with what he sees as the stereotypical vocal expressions of the minorities or the archetypal gestures of Antiquity. Gardzienice do question their surrounding cultures but their trainees are rendered docile in embodying and voicing specific ways, or mannerisms, deployed as the means to exceed culture and enter the realm of cultural dialogue. The inter-subjective 'grain,' as postulated within the landscape of Gardzienice performers, trainees and derivative companies, reveals, in its incompleteness, heterogeneity and intentionality towards the other, a fascination with the anti-structural, the margins, the embodiment of resistance. Yet, the disparagement of the predominant culture, the envisaging of an idiosyncratically conceived target culture, and the renegotiation of points of entry towards other cultures through codification and (perhaps unavoidable) reduction, reveal the impossibility of finalising or completing non-docility in Staniewski's terms. In his case, the 'grain' of 'laughing openness' remains a utopian project.

Conclusion: Voice, Culture and the Dynamics of Resistance

The critical perspectives generated through the cross-cultural reading of my case studies evince a strong sense that, even though a unifying answer to my question 'what is the relation between voice and culture?' is not fully attainable, or even desirable for that matter, certain themes, structures and tendencies do occur and can be brought to the fore. In drawing together my contextual study and embodied experience of the three trainings as well as their comparative/cross-cultural examination, I wish to suggest, rather than a linear, direct and docility-forging understanding of how voice is constructed in culture, a dynamic model of gradations and rhizomatic currents of docility and resistance between voicing and culture. More significantly, the possibilities of resistance appear to multiply in the understanding

and cultivation of voice as *phone* over *logos*, and as foreign/alien rather than domestic/familiar.

Docility necessitates a system of reference. What happens, however, when this hermeneutical horizon shifts? In the case of IPP, Bryon's work was analysed as resistant towards the traditionally codified aspects of operatic voicing. In relation to pedagogies of the 'free'/'natural' grain, the training of EVDC was nonetheless found to be docile or undecided towards the workings of efficiency. *Pansori* celebrated the reaffirmation of its ideological environment and historical continuation. However, the examination from the cross-cultural point of view and through the practices of the new generation of practitioners revealed fresh possibilities for resistance. Moreover, *pansori* may be docile to the collectively valued *han*, but the latter is a core ideology which sublimates striving, separation, incompleteness and resistance as preeminent and indispensible to the national identity. Staniewski's general attitude towards his socio-cultural context remained unaltered in its broad outline as one of negation, questioning and re-imagining of Polishness through the prism of otherness. Specific translations and sets of definitions were nonetheless necessitated for the encounter with the other to happen. These in turn can be seen as the new cultural references that demarcate the limits of Gardzienice's aspirations and that render their strategies of resistance into a utopian undertaking. In all three cases, no cause-effect model whereby docility fosters and culminates in resistance, nor any linear formula between culture and voice, could explain and account for the intricate relation between the two. Rather, multidirectional 'lines of flight' (see Deleuzean rhizomes, 7, 21) sprouting out of the same 'grain' or co-existing and interdependent currents seem

more accurate metaphors in capturing the dynamic and reciprocally influenced correlation of the two.[162]

In dissecting the worldview crystallised *in* the voice (phenomenology of voicing), rather than the worldview communicated *through* the voice (semiotics of the voice), my thesis presented the three trainings as situated practices. Within their respective contexts, the studied pedagogies exhibited stronger potential for resistance when foregrounding the phonic aspects of vocal cultivation rather than the interface of voice with textual, linguistic and cultural semiosis. In the instance of *pansori*, it is the fixation and canonisation of the five repertory pieces, the *batang*, that have also fixed and docilised the voicing physiology, to the extreme of the current-day 'photographic' sounding. On the contrary, it is the reinvention of the narratives or the creation of new compositions that have invited new uses of the voice, such as the amateur or crossover sound. In Gardzienice, the non-fixated and ever-changing nature of semiosis has provided the bodied, phonic aspects of the training with their unfinished character. The constant renewal of the sung material through expeditions, the quasi-nonsensical, breath-based or multilingual texture of the training, or the impossibility of finalising the aesthetics of voicing as far as the music of Antiquity is concerned, have allowed the inter-subjective 'grain' to be at the very centre of Staniewski's utopian project of resistance. Nonetheless, it is in the instances of intense semiosis, of the codification/stereotyping of the other, through the allocation of geographically proper registers or the exact mimesis of 'archetypal' sounds, that resistance to culture is compromised. In IPP, the un-doing of disciplinary embodiment resulted from self-

[162] Deleuze and Guattari emphasise the need for a new, non-hierarchical and polycentric model of knowledge, whereby all elements and practices are interconnected in a web, in a rhizome. For them, 'any point of a rhizome can be connected to any other, and must be' (7). This new model has provided the field of practice-as-research with significant impetus and theoretical inspiration (see, among others, Miller and Whalley 222-26; Smith and Dean 19-25; Vincs 99-112).

awareness and the honing of singing as a symptom of body/voicing, in other words, from the solid focus on the phonic, the physiological acts of three-part breath and perineal engagement. However, the exclusive attachment to *bel canto* repertoire and the biased 'benchmarking' of integration through the prism of operatic sounding, the spearheading of semiosis, as it were, have so far delimited EVDC to docile embodiment.

As shown in the introduction, the generation of voice researchers after Barthes have highlighted the de-structuring potential of the voice. Poizat sees the appreciation of music and language by opera audiences as the source of 'a limited pleasure ruled by moderation' (6), whereas the high-flying operatic singing, what he calls the 'angel's cry', invites 'emotive upheaval' (7). Cavarero sees the voice as 'grasped within a system of signification that subordinates speech to the concept; that is, that subordinates verbal signification to mental signifieds' (34-35) and calls for a reversal of the process which she calls 'the devocalisation of logos' (33-41). In broadening Barthes's interest in the body-in-the-voice to the (disciplinary) training of this body, my project has embraced and extended this post-structuralist stance. At the same time, my findings suggest that the unsettling potential of the voice does not merely relate to a rethinking of speech and linguistic structures, but also of the homeostatic tendencies of several cultural systems. The embodied understanding of history, tradition making, national identity, or the imagining of and meeting with the other, were all either systematically interrogated or playfully challenged when the phonic aspects of voicing were highlighted in the training.

When examined as operating within the confines of their respective culture, each voice pedagogy was caught in a nexus of more or less pronounced docility towards its surrounding or root culture. This was distinctly the case in *pansori*, as well

as with IPP in relation to current mainstream pedagogies of efficiency. Similarly, in Gardzienice, it was my understanding of a 'home'/source culture that situated some of the practices in the register of disciplinary docility. The cross-cultural perspective, however, has revealed new gravitations towards resistance. IPP demonstrates this potential when situated in relation to the historical tendencies of opera; *pansori* celebrates to a lesser degree (or, at least, in very different ways) its connection to the national ideology of *han* in its transcultural transformations; and it is the predisposition to encounter the minorities, the near-extinct, the foreign, that was analysed as the core agent of resistance in Gardzienice.

However, I need to make one important clarification regarding my findings. Cross-cultural resistance, as far as voice training is concerned, does not necessarily relate to the attempt at full acculturation in a foreign culture or the methodical accumulation of interchangeable techniques derived from different cultures.[163] In light of the previous analysis, both these practices could probably be theorised as substituting docility to one structural system with non-resistance to a different cultural semiotics. My research does not indicate that the cross-cultural meeting is a resistant act *per se*. What it does indicate, however, is that the 'cross-cultural instances,' the moments, exercises or challenges that generated the possibility to negotiate, reformulate and rebalance systems of cultural semiotics, were instances of intensive cultural positioning, instances of foreignness.

Significant shifts in my learning as a voice practitioner and my understanding as a researcher occurred when, within the broader framework of my cross-cultural

[163] I leave outside these final considerations the attempts at universal(ising) pedagogies, which have been criticised as neutralising or anaesthetising the very effects of disciplinary embodiment and docility in the globalised arena, since I have located my research in relation to these practices in the introduction (see pages 57-61).

project, voice and the embodiment of its contexts appeared as foreign. For example, when conducting my fieldwork on *pansori*, the significance of using the cultural reference of *kaimos* was not so much that it facilitated an approach of *han*, but that it presented both what I considered as embedded in my cultural past and the new knowledge as unfamiliar. Informal *kaimos* in my voice was subsequently seen as constructed and transmitted in a way similar to *han*, therefore making my 'Greek'/root/source voice strange, or less familiar. A similar process was observed in the encounter between Greek modes and the reconstructed songs and dances of Antiquity by Gardzienice, or Bryon's articulation of integrated *bel canto* in relation to my previous operatic training. It is beyond the scope and particulars of this thesis to provide a detailed assessment of the pedagogical ramifications of this sense of foreignness (even though it already transpires that it was a cornerstone moment in my educational journey). What is more pertinent, and particularly important in relation to my research question, is that these encounters, where a sense of multiple or equal foreignness substituted the intention of (multiple) belonging in the process of embodiment, stimulated and nurtured resistance.

Yet another example that could illuminate further my analysis can be derived from cross-cultural practices inspired by *pansori*. In light of my findings, Park's transnational *pansori*, which translates the spoken parts, could be seen as allocating meaning and the possibility of communication to the linguistic aspects of voicing and as bridging the gap between *pansori* and its English-speaking audiences (*Strawmat* 245-54). According to my thesis, this is an attempt to docilise *pansori* within its new context, and not to use it as material to challenge and destabilise either semiosis or the 'target' culture. On the contrary, McAllister-Viel's Namdaemun project invited students to search for and experience the constructed nature of codified marketplace

patterns and presented traditional/root material as distant or resilient, therefore as opportunities for resistance ('Namdaemun'). Although not theorised in these terms, I would argue that the first case reaffirmed the structures of its new cultural environment, whereas the second project, in relying mostly on the phonic and the strategy of what I called foreignness, empowered the trainees to rethink and possibly resist given cultural semantics. Very few publications have identified the subversive power of the voice as discussed here. Carlson locates resistance in the heteroglossic fabric of postmodern and postcolonial pieces (*Speaking in Tongues*, 2006) and Chye Tan in the performativity of sound in acoustically intercultural performances (*Acoustic Interculturalism*, 2012). What I wish to argue is that docility is decidedly challenged in the understanding and *training* of the voice as *phone* and as foreign.

All things considered, the complex dialogues between the vocal embodiment of culture and the acculturating processes of embodied voicing, which are both invoked in training, are revelatory of the *dynamics* between docility and resistance. Furthermore, processes whereby the voice is trained, experienced and deployed as predominantly *phonic* and *unfamiliar*, such as the cross-cultural examination in this project, can challenge and resist disciplinary embodiment. Cross-cultural pedagogies of the voice provide such opportunities. When all cultures are experienced as equally *foreign* and when the materiality of the voice is not predominantly cultivated as succumbing to linguistic meaning, the disciplinary character of embodiment ceases to be transparent. This cross-cultural training of the voice conjures a playful interplay of contexts, which are re-articulated, reconfigured and mutually dependent in an open-ended process of osmosis, rather than a reliance on an 'original,' therefore fixated and fetishised, culture. If culture is not treated as a fixed source or background, but as a *process* of flux and transformation, training can, consequently, become a *productive*

practice. In this sense, voice ceases to be merely expressive of culture. Rather, vocal praxis questions problematise and participate in the active construction of culture as process, and can be seen as an exercise in resistance and possibility.

APPENDIX 1

TABLES, PICTURES, SCORES, CONTEXTUAL MATERIAL

1. A Short Reflection on the Historical Development of Western Voice Pedagogy

Although the field of voice pedagogy has started quite recently to attract the attention of scholarly research, the origins of (Anglo-Saxon) professional/scientifically instigated inquiry into the attributes of the vocal apparatus and its function reach back to Ancient Greece at least.[164] From Pythagoras's (c. 570-495 BC) observations on the acoustics of musical tones and the craft of singing, through the studies of Hieronymus de Moravia (died c. 1271) and Johannes de Garlandia (c. 1270-1320) in medieval monasteries, to the rise of the *bel canto* approach (reaching its apogee during the nineteenth century with Manuel Garcia II [1805-1906]), Western voice pedagogy has been preoccupied with such issues as breathing, resonation, range (and the performer's subsequent classification), projection, enunciation, diction, phrasing, and style (and its variations when employed either in speech or singing). There has been a recurrent and keen interest in the anatomical/physiological features of the voice among voice teachers; it is, however, with the invention of the laryngoscope by Garcia II in 1855 that the minutiae of the mechanics involved in voicing became the core of copious amounts of research, and, nowadays, it is the works by Johan Sundberg and Richard Miller that stand prominently in the relevant literature.[165]

The speaker's or singer's *artistry* has admittedly been one of the main objectives of Western voice pedagogy: 'talent is not enough—you must train'

[164] In this short reflection I will avoid Jacqueline Martin's approach to the history of spoken voice in theatre (*Modern Theatre* 1-10), which follows the development of *rhetoric*, starting from Aristotle's relevant treatise. Both Aristotle and Quintilian were concerned with the effective vocal attributes of orators, rather than performers, and Martin's claim that 'the principles of effective speech on stage can be said to have originated around 400 BC with Aristotle' overlooks the tradition of professional rhapsodes in pre-classic Greece, as well as the fact that Aristotle wrote his *Rhetoric* (c.367-347, 335-322) and *Poetics* (c.335 BC) almost 70 years after the staging of the last of Euripides' tragedies.

[165] For an overview of the controversy over the invention of the laryngoscope, see Stark 5.

(Linklater, 'Thoughts' 11)—or, as Davies and Garfield remark, '[p]art of the singer's art is to develop conscious control of postures and movements which are normally reflexive tone' (3). Norman Punt's treatise points in the same direction; the professional singer, unlike the amateur, has to be able to voice even when he/she does not feel like it (3-9). However, the continuous discussion around professional voicing as a result either of natural talent or years of vocal apprenticeship is not new, and Frankie Armstrong (1941-) intensely criticises the Western inclination to impose an unnatural attitude on the vocal student/performer. For her, before the advent of industrialisation, 'each child was born into a community that assumed they would sing, as we assume each child will learn to talk' (Armstrong 43). So what happened and why did the voice pedagogy find itself obsessively preoccupied with artistry?

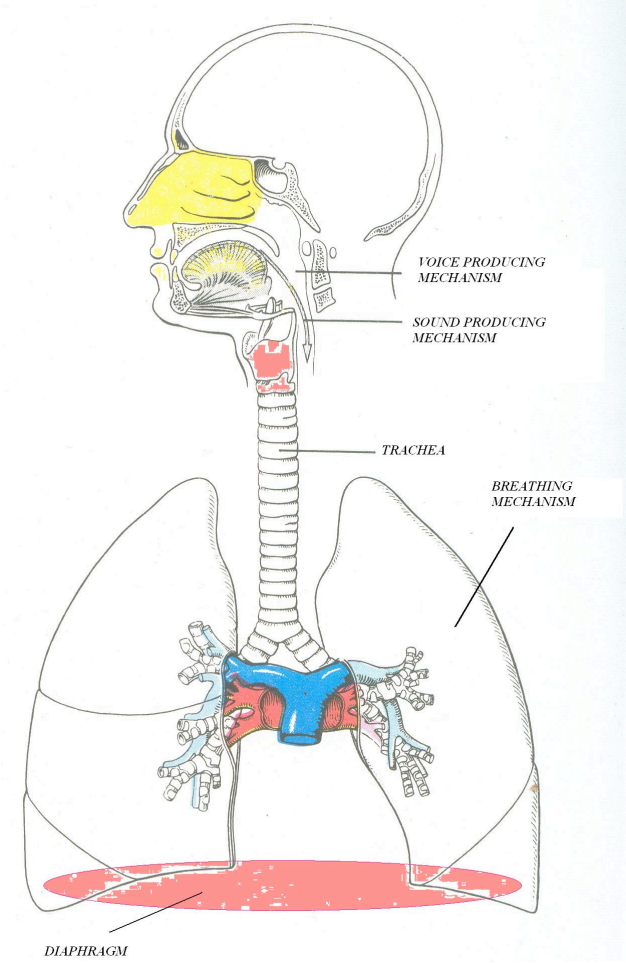
In the case of UK music education, Armstrong offers the following explanation: with Foster's Education Act of 1870, which established compulsory education for all, the upper and middle classes started 'sharing' their refined taste and knowledge with the lower classes. But the voices of the latter were 'trained' for an open-air, rough style of singing, connected to everyday physical labour. Unable to accept these aesthetics, the new generation of teachers forcibly prescribed their own as the only acceptable approach—thus, they made pupils (and 'connoisseurs' alike) believe that some people can sing while others cannot (Armstrong 44-45). This attitude underpins a large part of the literature, especially in texts written by teachers immersed in the *bel canto* tradition. A striking example is Elizabeth Nash's highly personalised view of the voice world; according to her (and her quoted German instructor), there are 'two methods of teaching singing—the right way and the wrong' (Nash 52). Of course, a deeper exploration into the reasoning behind these predominant positions should not only take into account Armstrong's (ideologically-inflected) discourse of upper-class

aesthetics, but also should incorporate discourse and politics of efficiency and 'product quality' capitalist concepts (see, for example, Evans 16-36).

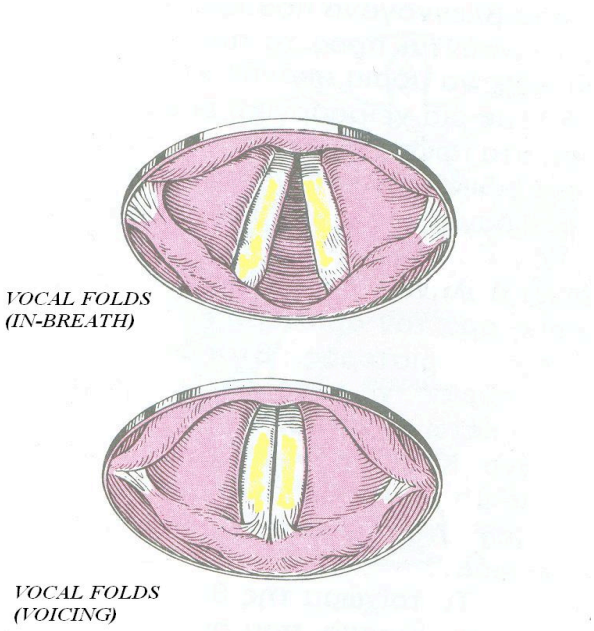
However, the pioneering work of several voice practitioners has considerably broadened the scope of the field. In the UK, although the voice has always been regarded as one of the strongest aspects of the actor's craft (Runk Mennen, 'Training' 125), Cicely Berry's (1926-) tireless activity, ranging from the consultation of the RSC actors to programmes in prisons, has managed to elevate the standards of voice work in theatre companies (Wade) and establish voice coaching as a profession (therefore opening the path to such pedagogues as Patsy Rodenburg).[166] On the other side of the Atlantic, following a period of general disregard towards voice training attached to the predominance of the Method (although Konstantin Stanislavski seems to highlight the importance of voice training) (Runk Mennen 125-26), a new generation of influential voice pedagogues emerged: Arthur Lessac (1909-2011), with his work on the three Vocal Energies (consonant, tonal, structural) and their integration with Body Energies (Lessac; Park), Edith Skinner's (? -1981) principles of the Good American Speech (Raphael; Runk Mennen) and Kristin Linklater's (1936-) work on freeing the natural voice (Linklater; Raphael) have stimulated a refreshed interest on voice pedagogy. The result was the formation of the Voice and Speech Trainers Association in 1986 and the opening up of the National Association of Teachers of Singing (founded in 1944) to new members from all over the world.

[166] For Berry's or Rodenburg's major publications, consult the list of works.

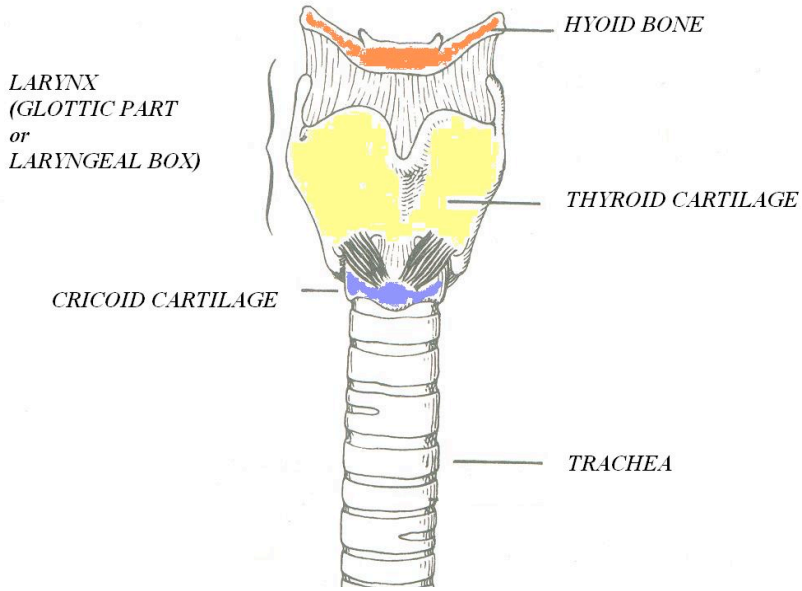
2. Three-part Voice Anatomy (Drawing by the author)



3. Vocal Folds (Drawing by the author)



4. Larynx (Drawing by the author)



5. Table 1: 'Mapping the Voice' Questionnaire

•Which is the relation of each voicing system to *traditional* conservatory teaching and *innovative* techniques?
•Which is the connection between the *everyday* and the *performative* use of the voice?
•What is considered vocal misuse?
•How is voice described? Is a *metaphorical* or an *anatomy-based* approach to voice preferred?
•What is the connection between consciousness/awareness and the voice?
•What is considered tense/effortful and relaxed/effortless voicing?
•What are the connections between the psyche and the voice?
•How is the body/voice polarity/unison understood and informing the training of the voice?
•Which are the connections between emotion(s) and the voice?
•How is the cultural frame (social and financial status, ideologies, religion, environment, landscape, lifestyle, and tradition) affecting the training and the performance?
•Is voice considered as having transformative/healing powers?

•How is voice connected to objects (and technological amplification)? How is voice related to instruments?
•Which are the gender-related issues surrounding the use of the voice?
•What are the effects of aging and health conditions on the voice?
•What is the connection between the score and the vocal performance?
•What is the relationship between the voice and the space?
•What is the connection between voicing and the audience?

6. *Lied und Tanz* Photos (EVDC, 2009. Photographs by the author)





7. A Brief History of Transdisciplinarity

In the early 1970s, concerns around transdisciplinarity appeared almost simultaneously in the writings of developmental psychologist Jean Piaget, sociologist Edgar Morin, and astrophysicist Eric Jantsch, and the first outlines of

transdisciplinarity were offered: transdisciplinarity is knowledge that occurs 'through' disciplines and, according to Piaget, 'through and beyond' disciplines (n.pag.). In 1985, Nicolescu published *Nous, le Particule et le Monde*, where the 'among' aspect is considered in combination with the previous two; transdisciplinarity occurs 'through, among, and beyond' disciplines. In 1986, the 'Colloquium of Venice' took place under the auspices of UNESCO and the Venice Declaration, containing the broader outline and scope of the project of transdisciplinarity, was signed (the complete text of the declaration can be accessed in the online archive of UNESCO documents: <http://unesdoc.unesco.org/images/0006/000685/068502eb.pdf>). In 1987, the 'Centre International de Recherche et Études Transdisciplinaires' (CIRET) was formed by Nicolescu in Paris (the website of CIRET can be accessed at <http://basarab.nicolescu.perso.sfr.fr/ciret/>). In 1991, the first congress of transdisciplinary scope, 'Science and Tradition,' was held, and, in 1992, Berger and Nicolescu organised the 'Reflection Group on Transdisciplinarity' of UNESCO. In 1994, the first World Congress of transdisciplinarity was held in Portugal, and in 1996 Nicolescu published the *Manifesto of Transdisciplinarity*. In 2000-1, the first university course on the subject was offered by Nicolescu himself at the University of Gerona in Spain; and in 2005 the 2nd World Congress took place in Brazil.

8. Transdisciplinarity: Figure 2 (Nicolescu, *Transdisciplinarity* 7)

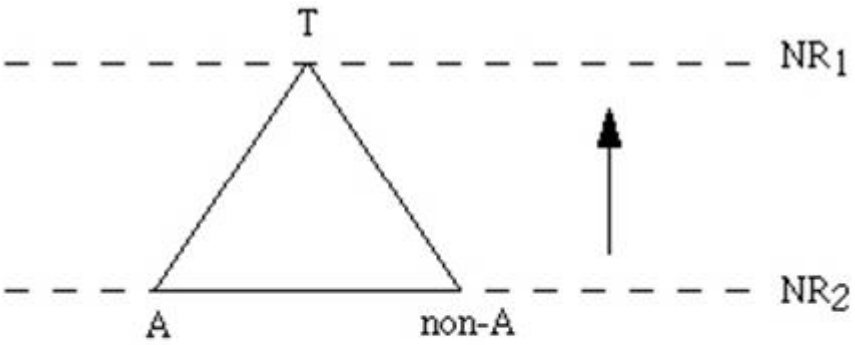


Fig. 2 : Symbolic representation of the action of the included middle logic.

9. Transdisciplinarity: Figure 1 (Nicolescu, *Transdisciplinarity* 5)

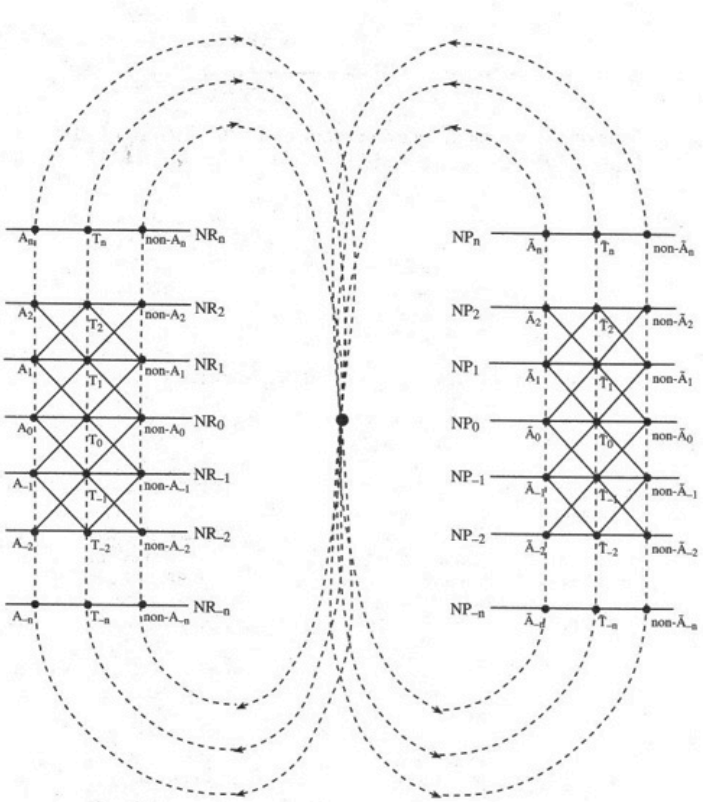
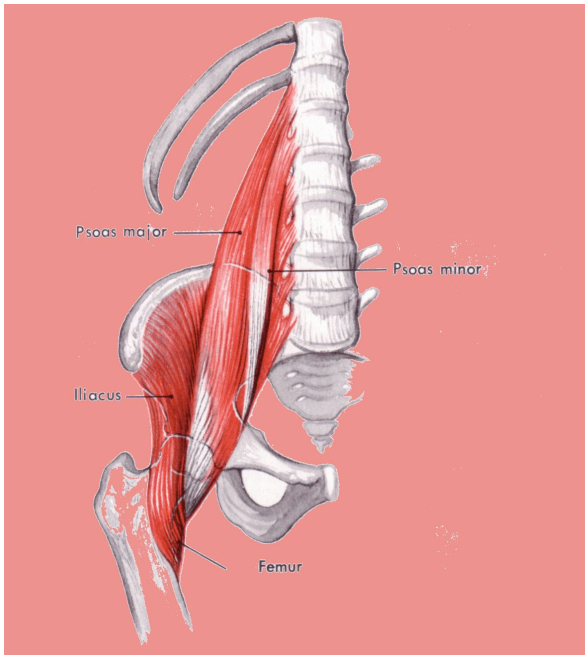
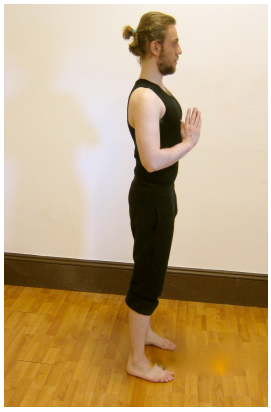


Figure 1. The transdisciplinary Object, the transdisciplinary Subject, and the Interaction term.

10. Iliopsoas Muscle (Drawing by the author)



11. ***Asanas*** (as performed by the author. Photographs by Natalia Theodoridou)



Mountain Pose

Half Lotus

Plank

Lowered Plank

Downward Dog

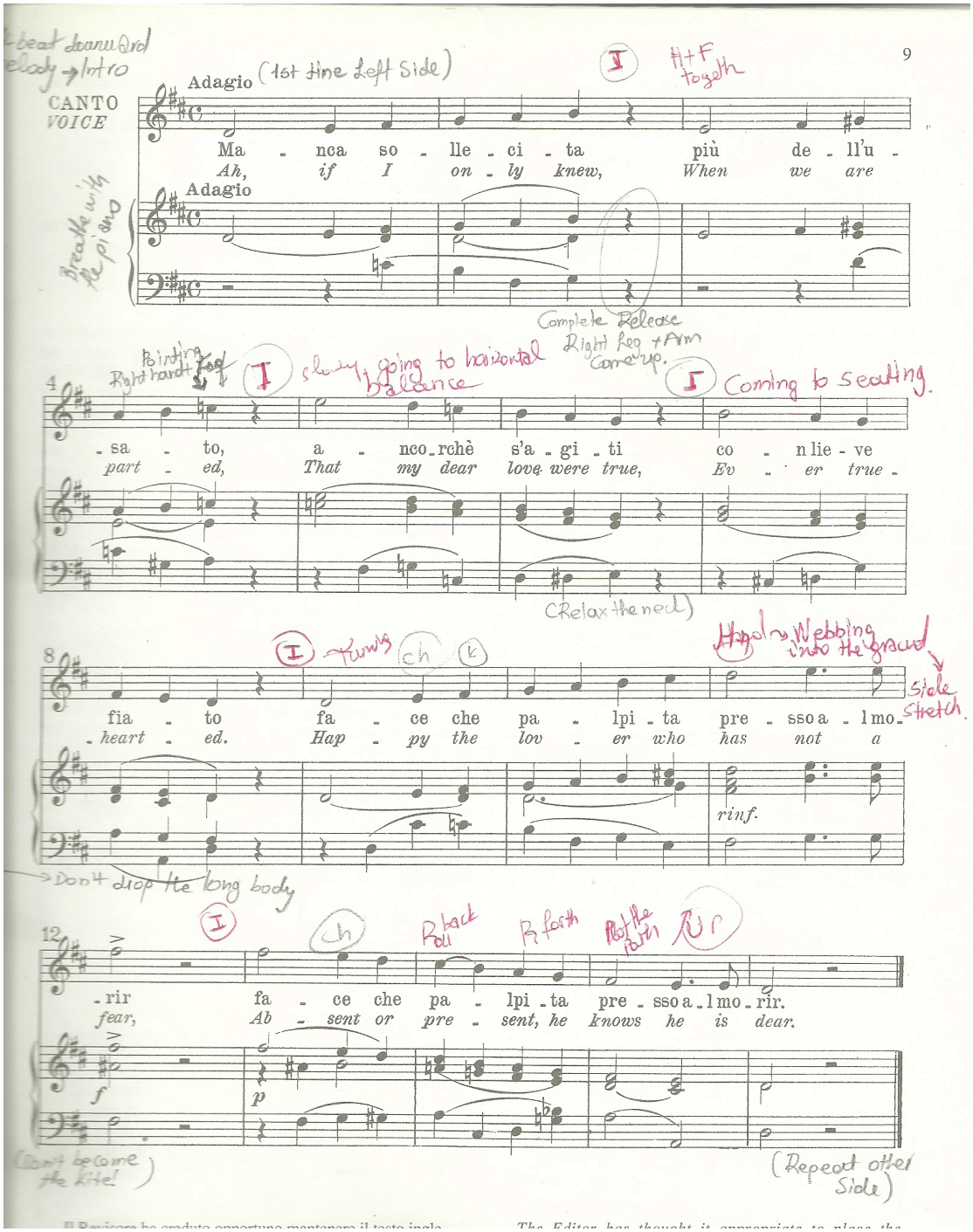
Cobra

Child's Pose

Table

Threading the Needle

12. 'Vaccaj 1': Personal Score (IPP *étude*)



13. Brief Outline of Korean History

2333BC-194BC: Old Joseon

1st century–668: Three Kingdoms period

668-935: Unified Silla Kingdom

918-1392: Goryeo Dynasty

1392-1910: Joseon Dynasty

1910-1945: Japanese Colonisation

1948: Division between North and South Korea

1950-1953: Korean War

1961-1979: Park Ching Hee's regime in South Korea

1988: Sixth Republic of South Korea (democratisation of South Korea)

2000: First Summit between North and South Korea

14. *Pansori* Online Resources

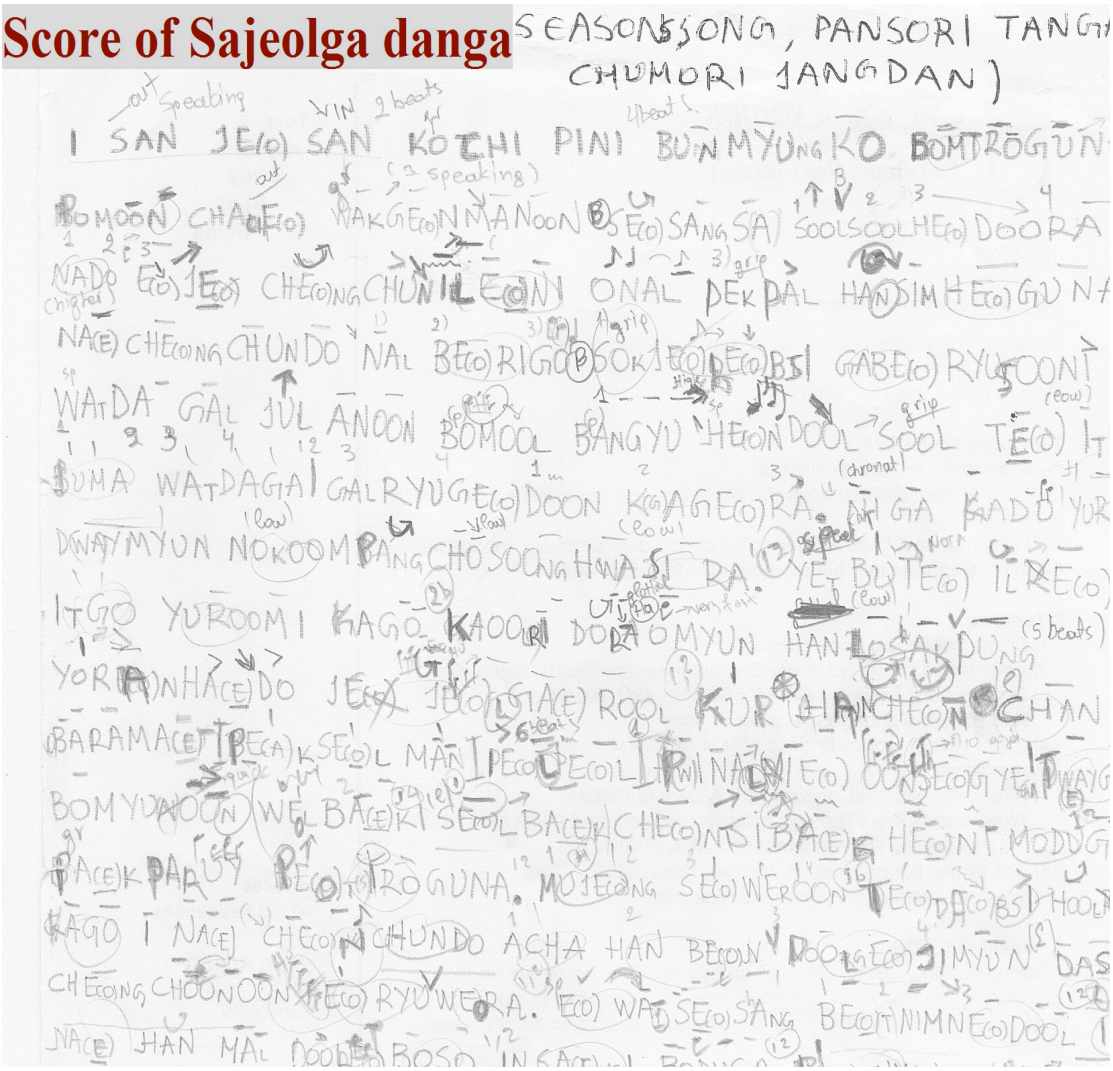
The breadth and wealth of the activities of amateur or still-in-training *pansori* fans and performers is evident in such sites as <http://cafe.daum.net/NewAgePansori> and <http://www.taroo.com>. Moreover, besides online video- and audio-recordings, interviews, photographs and reviews, one can easily access the websites of university departments offering degrees in *pansori*, such government sites as that of the NCKTPA or the Cultural Heritage Administration (<http://www.ocp.go.kr>), as well as the sites of institutions (the Academy of Pansori [http://www.pansori.or.kr], the Pansori Museum [<http://www.pansorimuseum.com>], the Gugak Recordings Museum of Roh Jaemyeong [<http://www.hearkorea.com>], the Gugak Recordings of Jeong Changgwan [<http://www.kukakcd.pe.kr>], and the Gugak FM Broadcasting System [<http://www.gugakfm.com>]) and blogs of researchers: for example, Heather Willoughby's blog <http://heatherbywillow.blogspot.com/2008/04/pansori-extraordinaire.html>, or trainees (e.g. <http://jeremah.wordpress.com/tag/pansori/>).

15. Table 2: *Pansori* Schools

	EASTERN SCHOOL (*DONGPYEONJE*)	**WESTERN SCHOOL (*SEOPYEONJE*)**	**MIDDLE / OLD SCHOOL (*JUNGGOJE*)**
FOUNDER	Song Heungrok	Park Yojeon	Kim Seongok (?)
GEOGRAPHICAL ASSOCIATION	Jeolla Province, East of Seomjin River	Jeolla Province, West of Seomjin River	Gyeonggi and Chungcheong Provinces
SCALES (JO)	*Ujo*	*Gyemyeonjo*	*Pyeongjo*
MELODY	Grand (B.Song 269),	Elaborated (B. Song	Plain (Kyung-

	masculine (Shim 58), simple (Park, *Straw Mat* 180)	269), more ornamentations (Shim 59)	Hee Kim, 'Theory' 54)
STYLE	Sturdy and forward vocal beauty (Shim 58), starting with weight, cutting the end of the phrases stiffly, emphasis on articulation (Kyung-Hee Kim, 'Theory' 54), faster syllabic tempo (Park, *Straw Mat* 180)	Use of refined *ballim* (Shim 59), light voice, elongated phrase endings, more frequent asymmetrical placement of the syllables, florid style (Kyung-Hee Kim, 'Theory' 54), slower melismatic tempo, artfulness (Park, *Straw Mat* 180)	Neutral Singing (Kyung-Hee Kim, 'Theory' 54)

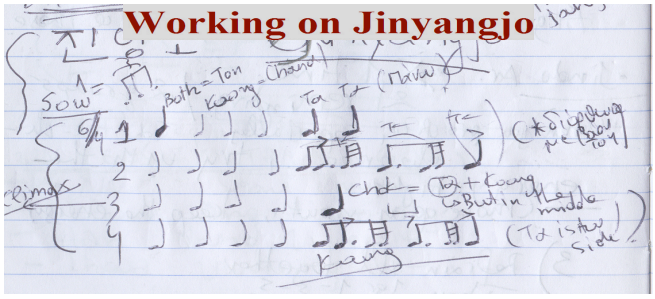
16. '*Sajeolga*' *Danga*: Personal Score (*Pansori* introductory song)



17. Table 3: *Jangdan*[167]

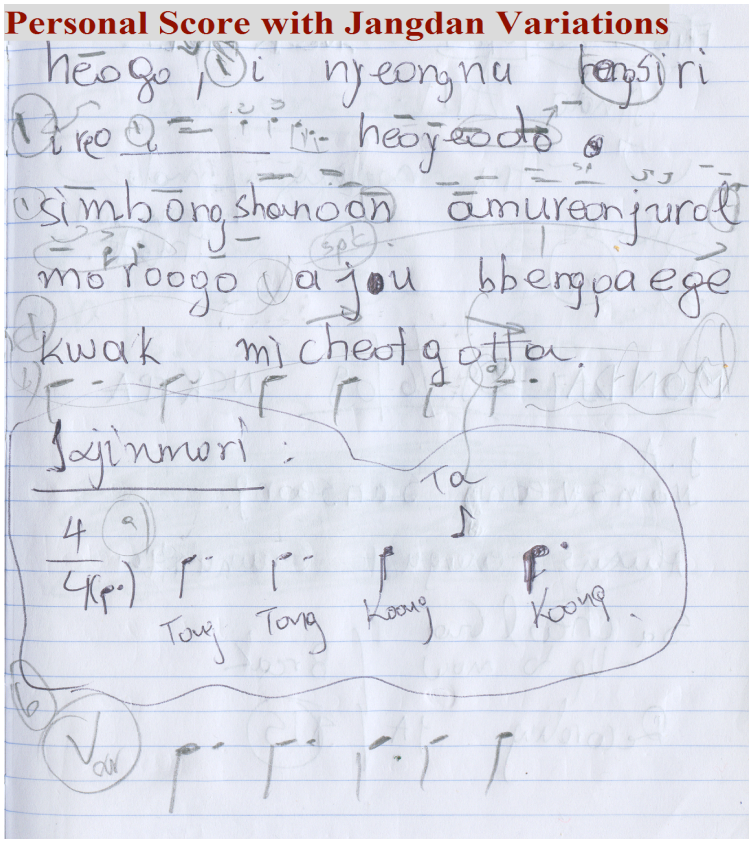
Jangdan	Structure	Definition	Use
Jinyangjo	12 or 24 beats (4 groups of 3 or 6 beats)	Unending, unlimited *mori*	Slow scenes, sorrowful feelings
Jungmori	12 beats (4 groups of three, emphasis on the 9th beat)	Moderate *mori* (*jung* ≈ moderate)	Lyric, peaceful mood or scene / The most frequent pansori *jangdan* / Used in *danga*
Jungjungmori	12 beats (4 groups of 3)	Faster, moderate *mori*	Festive, cheerful moods and descriptions of scenery / With *gyemyeonjo*: loud weeping, wailing
Jajinmori	12 beats (either 4 groups of 3, or 3+3+2+2+2)	*Jajin* ≈ fast	Cataloguing of things or actions / With *gyemyeonjo*: tragic scene with much activity
Hwimori	12 beats (4 groups of 3)	Sweeping, driving very fast, urgent *mori* (*hwimolda* ≈ to run rapidly)	Great commotion (achieved by increasing *jajinmori*)
Eotmori	10 beats, accents on 1st, 4th, 6th, and 9th beats	Irregular, asymmetrical, off-beat, crosswise *mori* (*eon* ≈ not in the standard place)	Mysterious character or scene (mostly when combined with *gyemyeonjo*)
Eotjungmori	6 beats, accents on 3rd and 5th beats	Irregular or asymmetrical, moderate *mori*	In the final scene of a *batang* (*dwipiri*)

18. *Jinyangjo*



[167] Mainly sourced from B. Song 253-55; Provine 841-45; So 103-22; Shim 39-47; Kyung Hee Kim 34-39; Park *Straw Mat* 168-73, and fieldwork notes.

19. *Jangdan* Variations



20. Table 4: *Jo*[168]

JO	USE
Ujo	Found in aristocratic vocal music, e.g. *Gagok*; transparent, grand, magnificent, magnanimous, imposing.
Gyemyeonjo	From shaman songs and local *tori* of Jeolla province; sad, bitter feelings / Expressing sorrow or women's feelings.
Pyeongjo	Peaceful, calm, upright and placid emotions.
Gyeongdeureum	From Gyeonggi province; delightful mood, light-hearted emotions / Sounds of Seoul, qualities characterising people from the centre.
Seolleongje	From North Jeolla province; origins in the long, sustained shout (*gweonmaseong*) announcing a procession / Spirited mood, overwhelming feelings, masculine bravado / Associated with *dongseong*.
Chucheonmok	From Gyeonggi province; bright and cheerful moods / Used in the famous '*Jajin Sarangga.*'
Seokhwaje	Cheerful, merry and bright feelings, or 'matter-of-fact' scenes / Also used in *gayageum byeongchang.*

[168] Mainly sourced from B. Song 255-57;So 83-91; Howard, *Guide* 91-93; Shim 32-38; Pihl 90-92; Park, *Straw Mat* 178-88; Um 'Mode,' and fieldwork notes.

21. Table 5: *Buchimsae*[169]

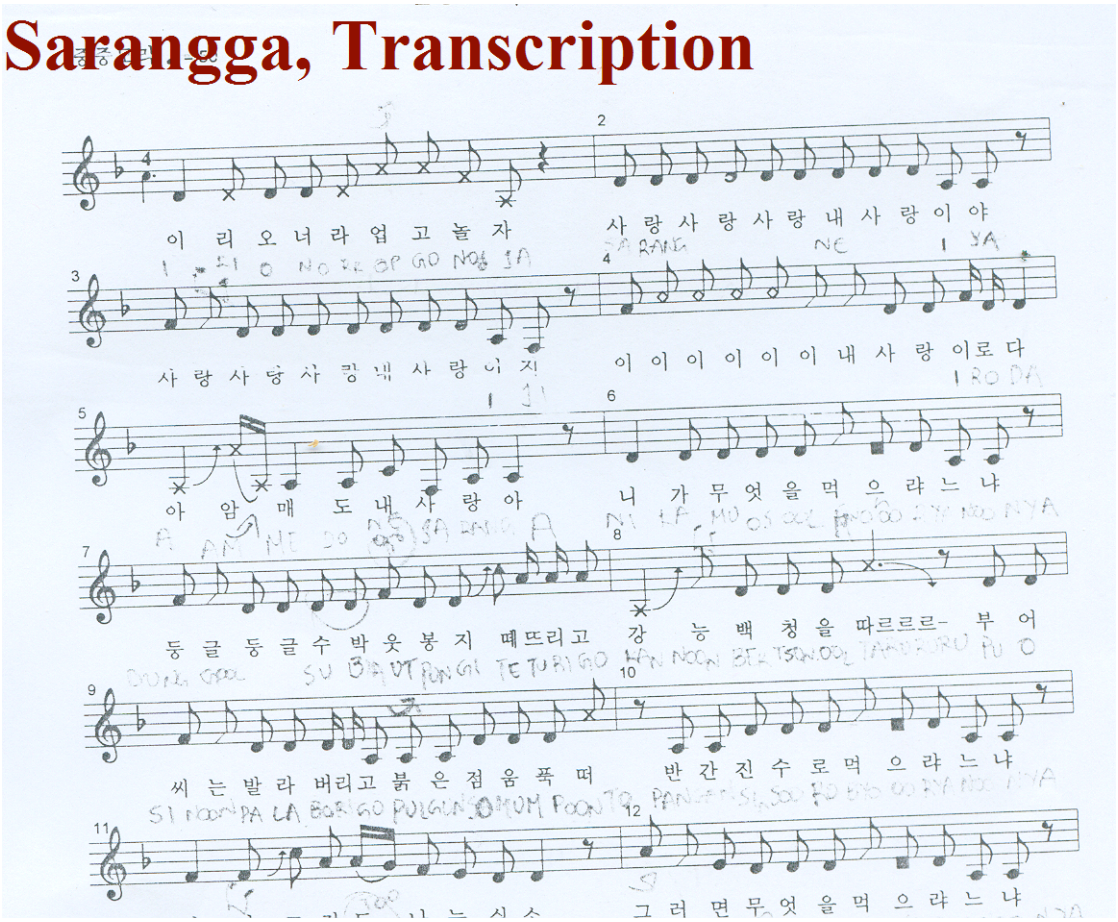
BUCHIMSAE	***Daemadidae***	***Eotbuchin***
CHARACTERISTICS	Mainly used in *Dongpyeonje* *Text following the stress patterning of the* jangdan *beats*	Mainly used in *Seopyeonje* *Stressed syllables and stressed beats not coinciding* Variations: 1) ***Ingeogeori***: words falling slightly after the accented beats (one or more beats after the initial stressed one) 2) ***Gyodaejuk***: words are either pulled forward or pushed backward, creating compact connections with the neighbouring lines 3) ***Wanjageori***: Hemiolic weaving of text and *jangdan*, words and rhythms are asymmetrically combined with stressed syllables falling on the off-beats 4) ***Dosoep*****:** free-style singing, while the *gosu* maintains the basic *jangdan*

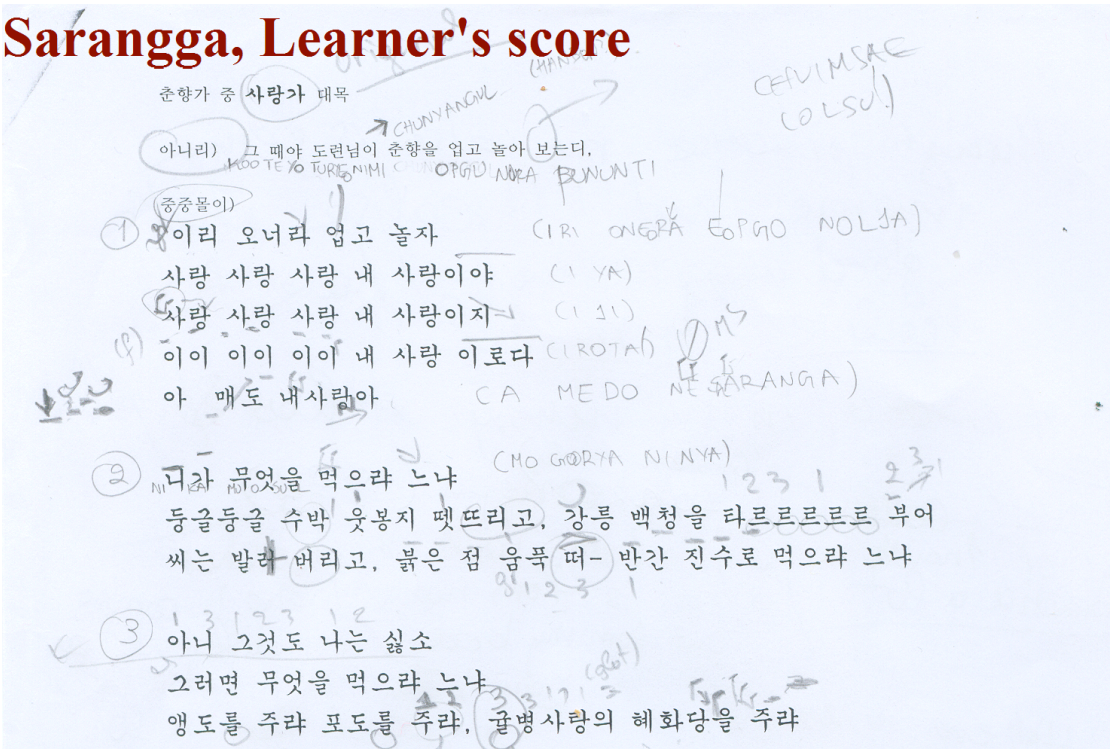
22. Table 6: *Pansori* Vocal Qualities

Undesirable tone colours	*geotmok* (shallow sound that comes from the lower abdomen), *tteokmok* (narrow register, sounds damp, tasteless), *mareunmok* (lacking in emotion and style, dried up), *saengmok* (undisciplined, raw, direct), *kudeunmok* (stiffened), *nugeunmok* (damp and turbid).
Variations used for tonal effect revealing the action of the glottis	*gamneunmok* (tensing), *tchingeunmok* (imprinting), *tteneunmok* (tying up loose ends), *mineunmok* (pushing), *pangulmok* (circular, bell-like), *kkeunneun* (decisive), *toenmok* (strenuously high), *tchaneunmok* (wringing), *tchireunmok* (piercing), *joeuneunmok* (tightening).

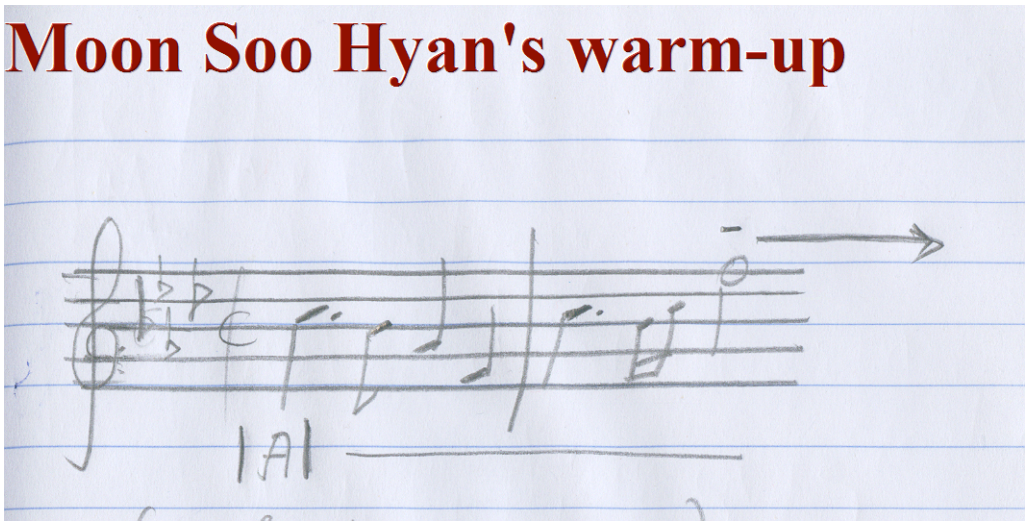
[169] Mainly sourced from Kyung-Hee Kim 40-45; Shim 49-51; Park 208, and fieldwork notes.

23. '*Sarangga*' (*Pansori*)





24. MSH Warm-up (*Pansori*)



25. Gardzienice Photos

Gardzienice Office in Lublin

Entrance to the Gardzienice Premises

Meadows surrounding Gardzienice's base

Ruined buildings in the village of Gardzienice

26. Carmina Space

27. Brief Outline of Polish History[170]

966: The Polish state is founded. Christianity becomes the official religion.

1569-1795: Period of the Commonwealth.

1772: First Partition of Poland, between Russia, Prussia and Austria.

1793: Second Partition of Poland, between Russia and Prussia.

1795: Third Partition of Poland, between Russia, Prussia and Austria. Poland disappears from the map of Europe.

1918: Reconstitution of the Polish State –Second Republic.

1939: Nazi invasion. (Commonly called) 'Fourth Partition' (again Poland disappears from the map).

1945: People's Republic (up to 1989).

1953: Death of Stalin.

1956: The period of gradual decommunisation begins.

1968: Student protest, violent repression of them.

1970: Workers' protests.

1976: Workers' protests.

1978: Polish Pope. Industrial output begins to decline.

1980: Nationwide strikes. August: Solidarity is born.

1981: Martial Law

1989: Third Republic.

[170] Mainly sourced from Czekanowska, *Folk*; Koszanowicz; Slomezynski; Ziolkowski and Allain, 'Chronology'; Zubrzycki.

1990: Introduction of political pluralism and the right to form political parties (28 February). Lech Walesa becomes President of Poland.

1991: Jan Krzysztof Bielecki Prime Minister. June-August: Poland signs with Germany a treaty on being 'good neighbours.' Oct: First fully free parliamentary elections won by newly created parties rooted in Solidarity.

1992: According to Slomczynski's research, support for the systemic change is low.

1993: End of State television's monopoly. Unemployment rate reaches 16%.

1995: New zloty. Olesky new Prime Minister. Kwasniewski new President.

1997: Ratification of the Third Republic's Constitution.

1998-1999: 'War of the Crosses.'

1999: Poland enters NATO. Debate over the responsibility of Poles for the murder of the Jews in Jedwabne.

2002: Poland sends army to Afghanistan

2004: Poland enters EU.

2005-2007: Right-wing PiS wins the Elections; Lech Kaczynski becomes President, and his identical twin brother Prime Minister (in 2006).

2007: Donald Tusk appointed Prime Minister.

28. Reviewers' Responses to Gardzienice's Second Period

The press embraces Gardzienice's performances of this second period, mostly highlighting Staniewski's bold attempt to revisit the musical sources of Ancient Greece—see, for example: 'What we actually get to hear does not correspond to our idea of a reverend relic. This music is astonishing in its spontaneity and surprising in the sheer scale of moods that it is capable at expressing' (Danielewicz 2-5), '… the shape of a theatrical essay with all its freedom, dialectics, and paradoxes of juxtaposing the lyrical fragments with the comic' (Dudzik n.pag.), '… the company liberates Greek drama from the strict, rational form imposed by centuries of Christianity and gives it a primal interpretation, less bound by words and more inspired by unbridled emotion' (Hartigan n.pag.), '… originality with no arbitrariness, essential reflection on the Ancient Greek speech without grandiloquence and pompous abstractions, experimentation without meaningless theorizations …' (Magklinis n.pag.; my translation), 'Staniewski revives what has been lost in Greek theatre: the element of dance and music' (Pawloski n.pag.), '… the fantasia on the theme of ancient music performed by the contemporary artists' (Niziolek 5), '[i]f

Staniewski declines to represent an Electra complex, he nevertheless provides a most complex Elektra' (Soloski n.pag.). However, there are some negative responses, such as Sellar's who sees the work of the company as 'a living fossil' (n.pag).

29. Reconstructed Instruments (Gardzienice)

Kithara-type instrument

Seistron on *thyrsus*

Kithara-type instrument

30. Effector Patterns (Bloch 222) (Physiology of laughter in Gardzienice)

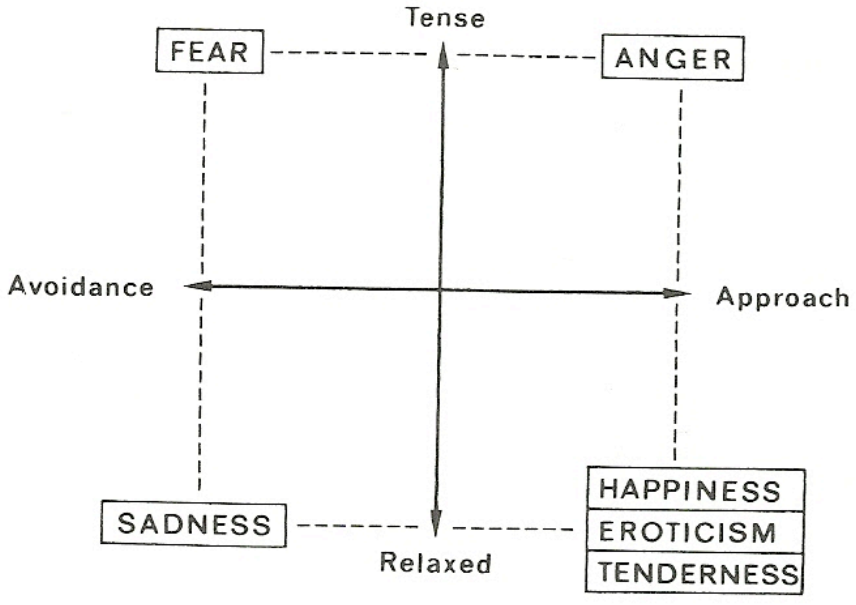
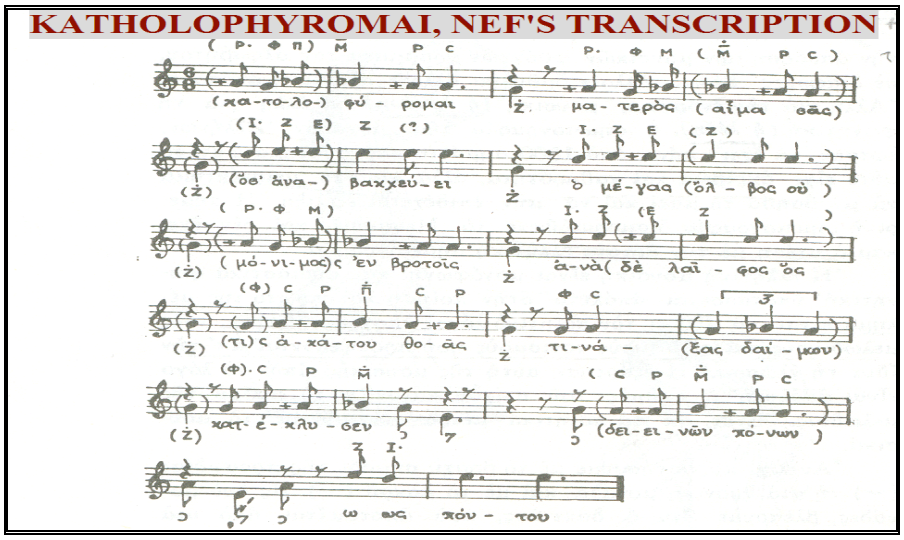
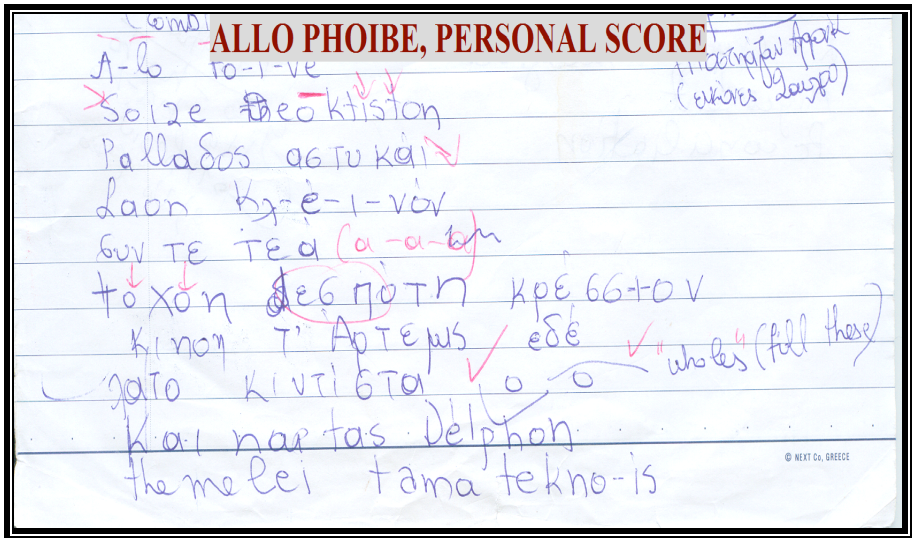
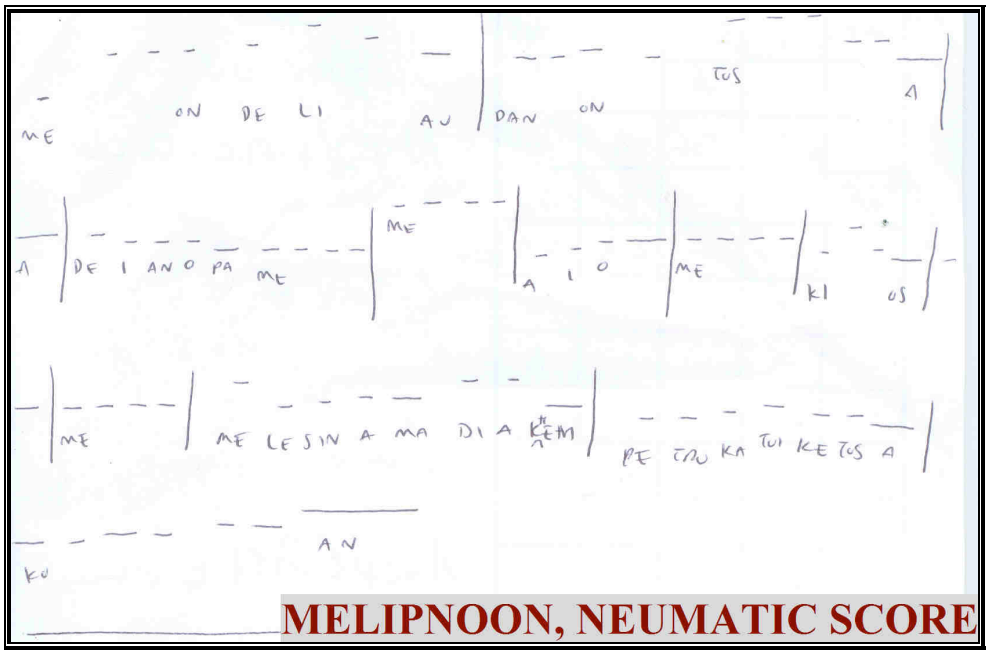


Fig. 17.1 A representation of the six basic emotions in terms of postural tension/relaxation and approach/avoidance parameters.

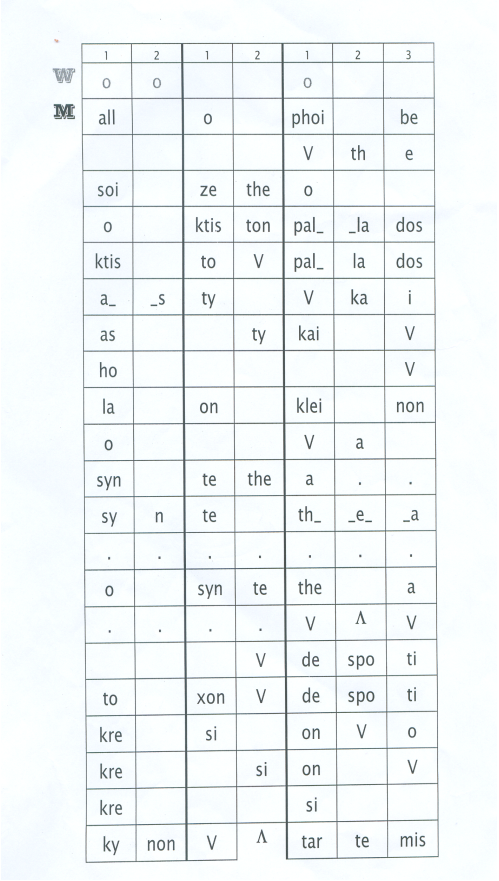
31. Gardzienice Scores







ALLO PHOIBE, BOX-TYPE SCORE



	1	2	1	2	1	2	3
W	o	o			o		
M	all		o		phoi		be
					V	th	e
	soi		ze	the	o		
	o		ktis	ton	pal_	_la	dos
	ktis		to	V	pal_	la	dos
	a_	_s	ty		V	ka	i
	as			ty	kai		V
	ho						V
	la		on		klei		non
	o				V	a	
	syn		te	the	a	.	.
	sy	n	te		th_	_e_	_a
	.	.	.	.	.	.	.
	o		syn	te	the		a
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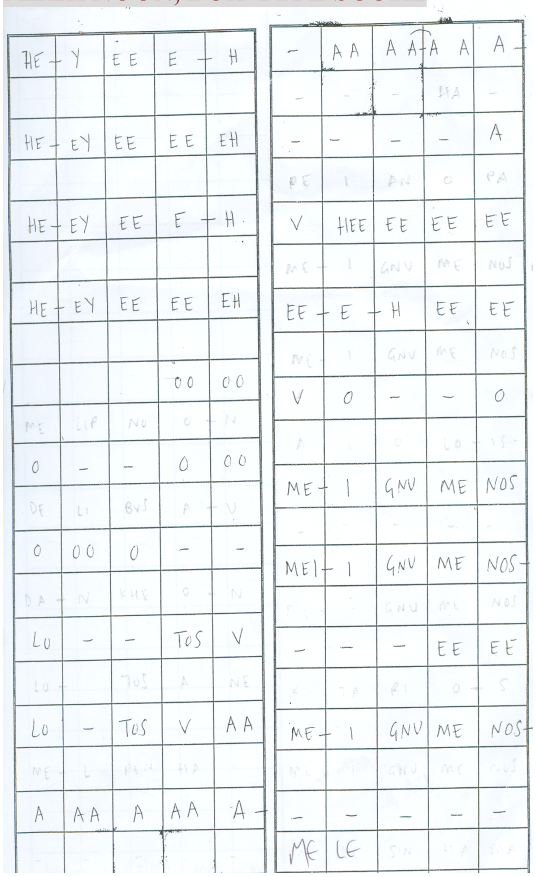
MELIPNOON, BOX-TYPE SCORE



32. Moving Forward: A Pedagogical Application

As outlined in the introduction, prevalent voice pedagogies, such as those advocated by Berry, Rodenburg or Linklater, promote a 'free' or 'natural' grain and operate on the premise of the 'scientific/effective use of the self.' They are based on concrete anatomical descriptions and work towards a step-by-step modification of the body-self towards efficiency. However, motivated by the other 'grains' examined as part of my project, I have pinpointed two problematic areas in these practices. In stark contrast to *pansori*, in these pedagogies the set of aesthetic goals and inclinations is hidden or disguised as 'natural' and non-aesthetic. This seems mostly a problem of framing, of explicitly acknowledging that any 'naturalised' vocal expression in performance is still a performance of the natural, and not the natural itself. My second

observation is influenced by Gardzienice's 'other-centering' grain. Even though the prevailing acting in the UK/USA is Stanislavski-inspired and for him, 'there can be no drama without interaction among scene partners' (Carnicke 12), the 'natural' voice trainings are primarily preoccupied with the actor as a single unit (to be un-blocked, trained and efficiently re-assembled). In McAllister-Viel's words, '[t]he origin of contemporary Western voice training is the self of the actor, and through this, breath training can be understood as "self"-centered' ('Role of Breath' 170).

My question then is: 'if the actor is understood as a re-actor, isn't it largely incoherent and confusing to train him/her technically as a *self*-centered, *self*-contained voicer?' Out of this question, I began experimenting with the possibility of working as a voice pedagogue on the 'health/scientific use of the self' end of the 'Project of Enlightenment' continuum, while moving towards the 'other-centering' end of the 'Levinas-inspired' continuum. The outcome of my experimentation was a workshop I conducted for the participants of the 'C20-C21 Performer Training' group, as part of the TaPRA 2010 Conference at the University of Glamorgan. For the thirty-minute practical session, I designed and taught a short training sequence which combined elements from Gardzienice's 'laughing openness' and other-centering ethics while promoting a 'healthy' use of the self. The reasoning behind the workshop was that with the innovative work of the Grotowskian line of practitioners and especially with the Gardzienice 'landscape,' voice pedagogy for actors has radically shifted from the pursuit of purified technical sound to imaginative uses of the voice, where the emphasis is placed on group awareness and sound as interaction or co-existence. However welcome and refreshing these new horizons may be, there is considerable amount of concern with regard to their technical liability. For example, in an informal interview, Gardzienice actress Maria Bikont admitted: 'I lose my voice every night.

After each performance I cannot speak, but I do not worry, I find my voice while singing with the group the following day' (Personal Interview). Although this highlights the choral character of Gardzienice singing and the importance of the group, from the perspective of the UK/USA conservatory training, the non-abusive development of the voice remains a major concern. My work was an attempt towards the formulation of a pedagogical approach to voice, which could remain anatomically detailed and reexamine notions of vocal control and health, while not downplaying the importance of the 'relational' voice.

Drawing on my long-term exploration of yoga and Feldenkrais' method, as well as my training with Gardzienice, EVDC and NCKPTA, the workshop offered a condensed version of this emerging methodology, which works towards a technically solid, yet placing the emphasis on the other, voice training. The main stress was on the exploration of breath; however, through exercises on range, resonators and dynamics, the workshop culminated with experimentations on polyphonic songs. Here is a brief outline of the workshop, in which the instructions are presented in italics as delivered to the participants and each exercise is accompanied by notes on technique and source material:

1. *Pick a partner and name yourselves A and B. A lies on the floor in the supine position, spine aligned, hips and shoulders relaxed. B lies on A, facing downwards, so that the two bodies together form the shape of a cross. A and B's point of contact is the lower abdominal region. A breathes in, initiating the breath from the lower abdomen (from below the belly button). The outward expansion of A's abdominal muscles causes the inward flattening of B's lower abdominals and subsequently B breathes out. Then, B starts breathing in and the movement of his/her muscles makes A breathe out. Repeat several times, finding a common tempo which is satisfactory for*

both partners. Gradually become more playful with rhythm and the volume of air you breathe in and out. Swap (A becomes B, and B becomes A).

The exercise aims to bring awareness to the lower abdominal region, which is the central focus of breathing techniques in 'natural' voice pedagogies (Berry, *Voice* 59-60; Linklater, *Teaching* n.pag.). Although inspired by the strengthening of the muscles around the lower *danjeon* in *pansori*, the exercise follows the protective and self-assuring suggestions by Feldenkrais that lessons should start from the floor so that the trainee can re-discover neuromuscular patterns without having to balance against gravity in a standing position. Still, in opposition to most voice books for actors, in which lower breathing is self-centered and the palm of one hand or internal scanning are used to trace the path of the breath in the body, here the partners use each other's body and breathing to work with the breath; their breath happens as a response and in relation.

2. A goes to all-fours ('table' pose), with the head and the pelvis properly aligned and the neck and the shoulders completely free. B stands next to A and places one palm between A's scapulae. B breathes out while applying pressure on A. A, in response drops the ribcage while bringing the head and the pelvis up. In other words, A moves to the yogic cow pose, while breathing in (maintain the sense of expansion explored in the previous exercise). Then, A breathes out while arching the back, tucking the pelvis in and dropping the head ('cat' pose). As a consequence, B's palm comes higher up and s/he breathes in. Repeat several times, making sure that B is listening to A's needs and breathing tempo and that A's shoulders stay relaxed and the head moves freely. Gradually, allow the outbreath to develop into a gently voiced sigh, and, later, on a 'ffff' sound. Swap.

This exercise is also inspired by a Feldenkrais lesson as developed by ATM-certified practitioner Dick McCaw (Personal Notes, Dec. 2009). In the line of thinking of efficiency, it builds progressively on the previous experimentation; A is still close to the floor, the main emphasis remains on breath and the now-familiar expansion of lower abdominals is paralleled to the 'belly' of the cow in the relevant yogic posture. A works with the principle of free/relaxed head/neck/back relationship (McCallion 17-19), which is also encountered in Bryon's head/jaw/shoulder isolation. The sighing sound is a widely encountered trigger to release breath into sound (Berry, *Voice* 60; Linklater, *Freeing* 49). Once more however, the work with the breath is reactive in character: A's breathing cycles are a response to B's transference of weight.

3. Sit in the lotus position, forming a circle. Initiating from underneath the navel, breathe out repeatedly with intensity on a 'ha' sound (similar to kabalabhati yogic breathing). The mouth is half-open so that air comes in freely and the 'a' vowel is easily formed and repeated. The eyes are open and the focus is always outward, as if saying something new with each 'ha' to a different member of the group. Repeat three times as a group (try to maintain a connection to the group's energy and decide as a group when the two breaks between the three rounds will take place and how long they should be).

This exercise is designed in accordance to the gradual development towards voicing. The 'ha' syllable is still a release of sound but also a move towards vowel formation, which is essential in singing (for a longer exploration of this particular sound, see Linklater, *Freeing* 69-77). The upwardly directional energy of the sound and its support is inspired by the use of *kabalabhati* and *ujayi* in IPP as well as on the activation of the lower *danjeon* in *pansori*. However, what I see as the most significant aspect of the exercise is that the group works for the first time together and

that they are invited to maintain an outward focus. Their sounds are directed to other members of the group and the participants are asked to be constantly aware of the group, as they need to negotiate the dynamics and tempo of their own breathing in relation to the group's dynamics and tempo. It is precisely because this is the first group experimentation in this sequence that I created an exercise which brings awareness to what I called the 'laughing openness' of the musculature and draws on Prather's laughter yoga exercise described in my analysis of Gardzienice.

4. Stand up while breathing out and maintaining an awareness of everybody else. Still in a circle, turn to your right, now facing the back of another member of the group. Place your hands on the back of their lower ribs and gently pull up, as if wanting to hold the ribcage from underneath. As a group repeat the 'ha' exercise, using peripheral vision and the sense of touch to connect to the group. During this exercise, once more initiate the breath from the pelvic area, but, through touch, include the zone of the waistband in your awareness, trying not to allow the muscles in this area to move too much or collapse.

The voicing aspect of this exercise is identical to the previous one. However, another element of scientifically informed technique is introduced: the constant support through the lower ribs as well as the internal and external obliques. Even though the movement of the pelvic floor follows the upward release of the breath, the stability of these muscles allows control over the expended amount of air. This is the 'diamond' support of musical theatre (Kayes 33-37) or the *appoggio* technique of *bel canto* (Stark 91-120). However, the participants are not asked to explore this new element through proprioceptive scanning or constant internal checking of the muscles. Their colleagues' hands are there as a gentle, tactile reminder, as a reference point that facilitates the perception of any movement in the area. At the same time, their subtle

upward pulling allows for the iliopsoas muscles to maintain their length. In addition, the connection to the group becomes more intricate as at this point the participants do not face each other but rely on listening, peripheral vision and touch in order to determine as a group when to pause and how to pace the repeated sounds.

5. Relax your arms and turn to the centre of the circle. Now place your left palm behind the neck of your partner to your left. All participants are invited to relax the muscles of their neck on their partner's palm. Then, as if the palm was the floor and only the head rolled from side to side while the rest of the body relaxed on the ground, look to your left and back to the centre of the circle, then to your right and back to the centre, until, through repetition, there is only one movement of the head from one side to the other. The eyes need to maintain an outward focus throughout this 'journey,' absorbing everything and everyone that is within your visual field at any given point. Moreover, the neck needs to remain relaxed against the palm at all times, maintaining its vertical axis, and not tilting towards the front or the back. Repeat for a couple of minutes. Then, as a group, work on Moon Soo Hyan's melodic warm-up (see Appendix), moving three intervals up, coming back to the original pitch, then moving down three intervals and returning to the original pitch. Keep breathing in as a group and addressing the sound to other members of the group.

This exercise was designed as a melodic warm-up, since warming-up is considered a necessary strategy towards vocal development and preservation of a healthy voice in Western pedagogies (Sundberg, *Singing* 192-93). The musical phrase *per se* comes from *pansori* (*gyemyeonjo* mode), but the sustained voicing on an open 'A' vowel is the first to be explored in many English or American voice books (McCallion 28-30; Linklater, *Freeing* 98-100). Also, the rotation of the head incorporates the isolation and freedom between the head and the shoulders, while the constant relaxation of the

semispinalis capitis and the sternocleidomastoid muscles of the neck, which attach to the back of the jaw facilitate the backward relaxation of the temporomandibular joint. This provides the muscles of the jaw with more elasticity and has a direct effect on articulation (Kayes 90; Miller, *Solutions* 83-89). Once more, the partner actively assists in this process of relaxation and development of freedom in the movement of the head. At the same time, the sound is addressed to other members of the group and the 'tuning' upwards and downwards necessitates acute listening to the commonly created sound and synchronised breathing.

6. Stay in the circle, relax and lower your knees. Start stepping on the spot on a slow 5/4 rhythm, marking every strong beat with a voiced out-breath and a stomp. Breath is always directed to another member of the group. Listen to the group and maintain an outward focus in order to sustain collectively the rhythmic pattern. Upon securing the connection to the group and an energetic breath support, start voicing the first four bars of Gardzienice's 'O de Galatan' (Metamorfozy). Repeat this in unison without allowing the attention to drop, the support to become less energetic and the spine to shorten in response to the movement. Repeat in three voices. Bring the song to an end as a group.

After detailed and careful physical and vocal preparation, the training sequence culminates with the introduction of an excerpt from a song. The first part of the exercise highlights the importance of breath and establishes sustained support (Berry, *Voice* 54-59), while throughout the exercise the participants are invited to maintain a free and lengthy spine, which will not obstruct their breathing or close their larynx (Linklater, *Freeing* 31-41). However, the primary emphasis is now on the voicing within the ensemble; the irregular, folk-inspired rhythmic pattern, the grounded energy induced by the lowering of the knees and the repeated stomping, the

polyphonic responses within the group and the voiced inhalation, are all characteristics of Gardzienice's 'laughing openness.'

Through this short training sequence and its 'annotation' I demonstrated the possibility of applying my findings, my understanding of the 'grain of the genre,' towards new directions in voice pedagogy. My emphasis on the 'grain' is first and foremost showcased by the 'through-the-body' approach to the voice I have advocated. My major focus was consistently on moulding the body in preparation for, and in conjunction with, voicing. Secondly, my previous analysis of the pedagogical ethics which contributed to the shaping of each 'grain' enabled me to situate my experimentation in my given training context. I did not attempt to create a superficial collage of techniques. Rather, by looking at the ways in which the physicality of the voice is trained in this *and* other contexts, I endeavoured to reconcile, on a very small scale, the methodology of the UK/USA voice training (anatomically informed approach to voice) with the acting needs of the same pedagogical milieu (the actor trained as re-actor). In this I benefited immensely from my examination of other 'grains' which offered solutions and possibilities on the level of *principles*. Gardzienice's 'Bakhtinian laughter' pointed in the direction of a relational approach to voicing. Hence, in my workshop, I incorporated and explored anatomy and physiology, but always through the perspective of the other, either of the partner or of the entire group. Still, the development of breath support, the efficient preparation of muscles and joints and the gradual warm-up were all designed in dialogue with considerations and aims of the predominant UK/USA voice pedagogies.

This is only one sample of possible exercises and teaching approaches building on the findings of my research. They also raise more questions than they currently answer. How can understandings of bodily presence centred on the notion of the

individualised self be reconciled with constant vocal encounter and exchange? What new teaching languages might facilitate this reconciliation? How can one envisage new training curricula built on the basis of 'laughing openness' or explicit aesthetic agendas? Which are the relevant pedagogical skillsets that need to be developed? Even though this project provided an archaeology of trainings and was preoccupied mainly with an analytical category, these questions indicate the scope of its future applications, since, especially in the practice-based field of performer training, one has to avoid futile crystallisations and keep in mind Foucault's provocation: 'what is productive is not sedentary but nomadic' ('Preface' xv)

APPENDIX 2

GLOSSARY

A-ak: [Korean] Court music.

Abdominal muscles: [Anatomy/Physiology] Muscles of the abdomen, which is 'that part of the body (excepting the back) that lies between the pelvis and the thorax' (Miller, *Structure* 301).

Abduct: [Anatomy/Physiology] Move away from the midline.

Abduction: [Anatomy/Physiology] Any movement away from the midline.

Acciaccatura: [Italian] 'Crushing.' Shorter, less significant (rhythmically and melodically) type of *appoggiatura*.

Acousmêtre: [French] Composite neologism by Chion, derived from acousmatic (that which refers to a sound the source of which we cannot see) and *être* ('being'). 'A kind of voice-character specific to cinema that in most instances of cinematic narratives derives mysterious powers from being heard and not seen' (Chion, *Audio-Vision* 221).

Acoustemology: Steven Feld's term standing for 'acoustic epistemology.' It refers to the knowing made possible through sound, especially the perception of a particular space through sound.

Acoustics: The scientific study of the physics of sound; the analysis of sound (including human voice) as mechanical waves.

Adduct: [Anatomy/Physiology] Approximate, make a movement towards the midline or the axial line.

Adduction: [Anatomy/Physiology] Any movement of approximation, towards the midline or the axial line.

Advaita: [Sanskrit] 'Non-dualism.' One of the major Vedic schools of thought.

Agogic (stress): Stressing of a musical note, not through emphasis but through prolongation of its duration.

Agwiseong: [Korean] Voice full of sadness, which resonates in the back of the head (one of the voice qualities in *pansori*).

Aikido: Japanese martial art.

Alba Emoting: System that addresses main psychophysical patterns of emotion, developed by Dr. Susanna Bloch.

Ananda: [Sanskrit] 'Bliss.'

Aniri gwangdae: [Korean] Derogatory term used for *pansori* singers who excel only in spoken passages.

Aniri: [Korean] Spoken passage in *pansori*.

Anna-maya-kosha: [Sanskrit] 'Food-apparent-sheath.' It refers to the physical body.

Anti-constrictor (muscle): [Anatomy/Physiology] The muscles that balance the action of the constrictors.

Antigravity muscles: [Anatomy/Physiology] Muscles, especially extensors, which protect against the effects of gravity and help maintain the bodily posture.

Antiphonal: A 'call-and-response' singing style, found in liturgical singing as well as in folk songs.

Apana prana: [Sanskrit] One of the five main *pranas*, responsible for functions of elimination (for example, menstrual blood, defecation) as a result of a response to the force of gravity.

Apolline/Apollonian: The element of order and form in Ancient Greek culture, according to Nietzsche (see also 'Dionysian').

Appoggiatura: [Italian] An ornamentation which suspends a note for (generally speaking) half its value through the execution of an added note that is an interval of a second higher or lower.

Appoggio: [Italian] 'Leaning.' In *bel canto* technique, it refers to the balanced collaboration between the inhalatory and exhalatory muscles.

Aria: [Italian] The solo (or, less often, duo) song in an operatic work.

Arietta: [Italian] Short *aria*.

Arirang: [Korean] A type of folk song, which exists in a variety of regional variations.

Arpeggio: [Italian] 'Played (as) in a harp.' Notes of a chord performed in sequence (as opposed to performed simultaneously).

Arytenoids: [Anatomy/Physiology] '[P]aired cartilages to which the vocal folds are attached' (Davies and Jahn 143).

Asana: [Sanskrit] 'Sitting (down).' Yogic posture.

AsIs Yoga: Strand of yogic exploration developed by Dr. Don Stapleton.

ATM: 'Awareness Through Movement.' System of physical (and mental) self-awareness and improvement developed by Moshe Feldenkrais (1904-1984).

Atomist Naturalism: The philosophical strand or study which maintains that knowledge in social sciences can resemble knowledge in natural sciences, and, at the same time, privileges the individual over the collective (Inden).

Autonomic: [Anatomy/Physiology] A function which is independent, not under our direct control.

Badi: [Korean] Version of a song as created/transmitted by a particular singer.

Balbalseong: [Korean] Wobbling voice; voice with uncontrolled *vibrato* (one of the voice qualities in *pansori*).

Ballim: [Korean] (Dramatic) gestures in *pansori*.

Baritone: The most common male operatic voice, whose *fach* lies between that of a bass and that of a tenor.

Baseong: [Korean] Cracked voice (one of the voice qualities in *pansori*).

Batang: [Korean] A(n entire) piece of repertory in *pansori*.

Bel Canto: [Italian] Literally translated as 'beautiful singing.' A full definition and discussion of the concept can be found in the second chapter.

Belting: [Musical Theatre] '[A] mix of speech and twang with a high larynx and tilted cricoid…. Because the vocal folds are staying together longer, subglottic pressure is high.… Belting is made above Middle E or F (330-349 Hertz) in both male and female voices' (Kayes 158).

Bigabi: [Korean] 'Outsider.' *Pansori* singer who comes from a higher social status.

Bilateral: [Anatomy/Physiology] Pertaining (or referring) to both sides of the body.

Bios: [Ancient Greek] The way one leads their life, the kind of life that is pertinent only to human beings. Life in a community, with other people (see also '*Zoe*').

Biseong: [Korean] Nasalised voice (one of the voice qualities in *pansori*).

Body Mind Centering (also BMC): System of movement-based re-education developed by Bonnie Bainbridge Cohen.

Bog: [Polish] 'God.' The word has the triple meaning of fate, lot and happiness.

Brahmanda: [Sanskrit] 'Cosmic Egg.' It refers to the original, unified source of the universe.

Buchae: [Korean] Folding fan, employed in *pansori* as a prop.

Buchimsae: [Korean] 'To combine with/attach to the form.' The vocal style appropriate to specific combinations of text and music/melody.

Buktong: [Korean] The rim of the drum used in *pansori*.

Byeongchang: [Korean] Self-accompaniment. For example, in *gayageum byeongchang* the singer is self-accompanied by the traditional twelve-string zither.

Candomble: [Portuguese] Strand of Afro-Brazilian religion.

Canon: A contrapuntal style of composition, whereby a melody is introduced by one voice and then imitated by the others.

Carmina Burana: [Latin] 'Songs from Beuern.' Codex comprised of 254 eleventh- and twelfth-century texts and songs.

Castrato (pl. *castrati*): [Italian] A male soprano (or contralto) who has been subjected to prepubertal surgical castration in order to maintain their unbroken, extended range.

Central (inhibition): [Anatomy/Physiology] A function that can override reflexive impulses.

Cervical vertebrae: [Anatomy/Physiology] The seven bones of the spinal column which form the upper part of the spine (the neck).

Chakra: [Sanskrit] 'Wheel.' Energy vortex or centre.

Chang: [Korean] A song, a sung passage in *pansori*.

Changgeuk: [Korean] Opera-inspired, dramatised *pansori*.

Changgeukjo: [Korean] 'Song-drama mode.' (Outdated) Term employed to refer to *pansori*.

Changjak: [Korean] Newly composed (*pansori*).

Changu: [Korean] Organisation of singers.

Charivari: [Latin] Folk custom/communal celebration of medieval France.

Cheironomia: [Greek] 'Gesture.' System of stylised gesticulation as well as device employed in the transmission of songs, created by Gardzienice through their work with gestures and postures painted on Ancient Greek vases.

Cheironomist: [Ancient Greek] 'Who indicate/conduct with the hands.' Musical conductors using gesticulation (the earliest known examples are Egyptian *cheironomists*).

Cheirosophoi: [Ancient Greek] 'Who have knowledge of the hands.' Performers mastering the art of gesticulation.

Cheolseong: [Korean] 'Metallic' sound (*pansori* vocal quality).

Cheonguseong: [Korean] Clear, bright sound (*pansori* vocal quality).

Chiaroscuro: [Italian] 'Light-dark.' It refers to the desired voice colour of operatic training, a balancing of resonance in the *bel canto* singing voice.

Choehaseong: [Korean] The (relative) lowest sung tone of a *pansori* voice.

Choesangseong: [Korean] The (relative) highest sung tone of a *pansori* voice.

Chuimsae: [Korean] Cries of encouragement, voiced either by the *gosu* or the audience during the performance of *pansori*.

Chunghaseong: [Korean] The (relative) lower sung tone of a *pansori* voice.

Chungsangseong: [Korean] The (relative) higher sung tone of a *pansori* voice.

Chunhyangga: [Korean] 'The song of Chunhyang.' One of the five traditional *pansori* pieces/narratives.

Chuseong: [Korean] Sound that ascends.

Cluster: Musical chord comprised by three or more consecutive tones.

Coccygeal plexus: [Anatomy/Physiology] A plexus formed by the fourth and fifth sacral and the coccygeal nerves.

Coccyx: [Anatomy/Physiology] The tailbone.

Coda: [Italian] 'Tail.' Passage of music that concludes a musical work. A short *coda*, known as *codetta*, concludes part of a work or a piece of music.

Codetta: [Italian] 'Little tail.' A short passage of music that concludes a piece of music (see also '*coda*').

Compressive restriction: [Anatomy/Physiology] Refers to restriction that affects the connective tissue (see also 'tensile restriction').

Connective tissue: [Anatomy/Physiology] Mesodermal tissue, especially the less specialised one that surrounds organs, cartilages and bones.

Constrictor (muscle): [Anatomy/Physiology] A muscle which is responsible for making a canal (such as the throat) narrower.

Contraction: [Anatomy/Physiology] '[T]he shortening and thickening of a muscle fiber (or of the entire muscle) when activated' (Miller, *Structure* 302).

Cooperative antagonism: [Anatomy/Physiology] Effective breath support achieved by the balanced co-operation between constrictor and anti-constrictor muscles (simultaneous pulling-in of the abdominals and pushing-out of the intercostals) (see Green 76).

Core Training: Actor training system developed by Alison Hodge, aiming at the cultivation of the state of 'polyphonic attention' ('Alison Hodge' n.pag.).

Corpus Christi: [Latin] 'The Christ's body.' Catholic, Anglican and Lutheran celebration of the Eucharist.

Counter-tenor: Male operatic voice that uses mainly falsetto voice and sings in the range of a *contralto*.

Coup de la glotte: [French] 'Stroke of the glottis.' *Bel canto* onset which results in the approximation of the vocal folds.

Crescendo: [Italian] 'Growing.' Steadily increasing in loudness.

Cricoid: [Anatomy/Physiology] 'A solid ring of cartilage located below and behind the thyroid cartilage' (Davies and Jahn 143).

Cwado: [Korean] 'Left side/way.' Term used to demarcate geographical kinship in *nongak* music.

Danga: [Korean] Short introductory song, used before the performance of *pansori*. Also known as *heoduga* ('head song') and *mok puneum sori* ('throat-clearing song').

Danjeon: [Korean] One of the internal focal points of energy or focal points.

Decrescendo: [Italian] 'Decreasing.' Gradually decreasing in loudness.

Deoneum: [Korean] Innovations developed by an individual singer.

Destalinisation: The period following Stalin's death (1953), during which Khrushchev attempted to move away from Stalin's dictatorial politics.

Deterritorialization: According to Deleuze and Guattari, any process by which a set of relations is removed from their original context and, subsequently, become virtual. In voice analysis, the mouth can be seen as deterritorialised, since while originally the territory of food, it also becomes the territory of speech (see Dolar 186).

Deugeum: [Korean] Vocal attainment.

Diableries: [French] 'Referring to/Pertaining to the devil.' Episodes in medieval mystery plays taking place in hell or starring devils.

Diaphragm: [Anatomy/Physiology] '[T]he partition between the chest cavity and the abdominal cavity (separates the respiratory and digestive systems)' (Miller, *Structure* 303).

Diastaltic: [Ancient Greek] 'Expanding.' The musical *ethos* appropriate to the Tragic genre, as it was understood as expressing grandeur.

Dionysian: The element of anarchy, ecstasy and celebration found in several aspects of Ancient Greek culture, according to Nietzsche.

Disco-polo: [Polish] 'Polish disco.' Popular songs of the 1990s based on folk tunes.

Dithyramb: Ancient Greek song sung and danced in honour of god Dionysus.

Dithyrambic: [Ancient Greek] One of the three styles of musical composition in Ancient Greece (see also '*Nomic*' and '*Tragic*').

Domus Aurea: [Latin] 'The Golden House.' A villa situated in the centre of Ancient Rome. The building became an instant attraction after the rediscovery of its frescoes in the fifteenth century, which provided the original stimulus for the widespread fascination with the *grotesque*.

Domy Cultury: [Polish] 'Houses of Culture.' Soviet and Eastern-block establishments dedicated to entertainment and the promotion of culture.

Dongpyeongje: [Korean] Eastern school/style. One of the three schools/styles of *pansori*.

Downbeat: The first beat of a measure in music, frequently used by conductors as a signal to start the performance of a piece.

Drive: [Psychoanalysis] '[A] constant force of biological nature, emanating from organic sources, that always has as its aim its own satisfaction through the elimination of the state of tension which operates at the source of the drive itself' (Laplanche and Leclaire 140). Drive, as opposed to instinct, cannot be ever satisfied. The prime example of a drive, in Freud's analyses, is the sexual drive or *libido*. Lacan recognises four drives: the oral, the anal, the scopic and the invocatory. Each drive has an object-cause, known in Lacanian terms as *objet petit a*: the maternal breast for the oral drive, the feces for the anal drive, the gaze for the scopic drive, and the voice for the invocatory drive. The border structures which engender *eros* for each *objet petit a* are called erogenous zones: the mouth for the oral drive, the anus for the anal drive, the eye for the scopic drive, and the ear for the invocatory drive (which is the only structure that cannot open and close at will) (Harari 118).

Duhkha: [Sanskrit] 'Discomfort, disquietude.' The range of unpleasant experiences (from minor discomforts to extreme suffering).

Dwipiri: [Korean] The final section of a *pansori* piece/narrative.

Ear Training: Honing of the ability to listen, aiming to improve the perception of phonetic differences and details of inflection. The technique is mainly presented and analysed in Evangeline Machlin's *Speech for the Stage*.

Ecos: [Greek] House, household, family.

Ecstasis: [Ancient Greek] To move out of one's place; to transcend.

Effector pattern: Pattern which is carried out by impulses of the nervous system. Dr Bloch has created a system of psychophysiologic training of the emotions, named Alba Emoting, which recognises six major effector patterns of emotion.

Effetti meravigliosi: [Italian] 'Wondrous/Marvelous effects.' It refers to the vocal exhibitionism of nineteenth-century *bel canto* singing.

ENO: English National Opera.

Enthousiasmos: [Ancient Greek] The state of getting possessed by the gods; literal inspiration.

Epiglottis: [Anatomy/Physiology] 'Cartilage that covers over the larynx during swallowing' (Davies and Jahn 144).

Erogenous Zone: [Psychoanalysis] See 'drive.'

Ethno-oratorio: Term coined by Leszek Kolankiewicz in order to describe the distinct devising style of Gardzienice, which is largely based on folk stories and songs.

Ethos: [Ancient Greek] 'Character.' It may refer to a person's character (also in a play), or a musical genre.

Étude: [French] 'Exercise/Study.' Exercise designed to help the perfection of a particular performance skill (either in music or theatre).

Eum-Yang: [Korean] The Korean equivalent of Ying-Yang.

Eumseongseo: [Korean] The National Music Organisation of the unified Silla Kingdom.

EVDC: Stands for Experience Vocal Dance Company.

Exodion: [Ancient Greek] 'Exit song.' The final song of the chorus in tragedy.

Fach: [German] 'Pocket.' The term is used to designate vocal range and category of role in the operatic world.

False Vocal Folds (also, Ventricular Vocal Folds): [Anatomy/Physiology] 'Folds of tissue located slightly higher than and parallel to the vocal folds in the larynx' (Davies and Jahn 145).

Femur: [Anatomy/Physiology] Thigh bone.

Festum Asinorum: [Latin] 'Feast of the Asses.' Medieval celebration of the Flight into Egypt, observed mainly in France.

Fête des Fous: [French] 'The feats of fools.' Anti-structural feast of medieval France.

Finale: [Italian] 'Final part.' The concluding section in a musical composition, usually a symphonic piece or an opera.

Forte: [Italian] Loud (in terms of sound dynamics).

Foster's Education Act: The 'Elementary Education Act,' designed by William Foster in 1870. The Act created the necessary provisions for schooling of all children in England and Wales.

Frontal sinuses: [Anatomy/Physiology] Pair of air spaces located at front of the forehead, just above the nose.

Fthoggoi Feromenoi: [Ancient Greek] 'Movable notes.' Non-fixed notes in a melody or musical piece which dictate the *ethos* of a musical piece, along with pitch.

Gagaek: [Korean] Traditional singer, usually guest poet-singers.

Garak: [Korean] Melody, melodic contours in *pansori*.

Gasa: [Korean] A type of sung poetry of the *Joseon* period.

Gayageum: [Korean] The traditional twelve-string zither.

Genius Loci: [Latin] The protective spirit of a place.

Genotext: In Kristeva's *Revolution in Poetic Language*, the genotext is 'not linguistic … it's rather a process' (84). It is the foundation of language, the rhythms and processes behind it (see also 'Phenotext').

Geodong poso: [Korean] 'See the behaviour.' Typical beginning of a passage in *pansori*.

Gesamtkunstwerk: [German] 'Total work of art.' Aesthetic term encapsulating Wagner's aspiration to create art work that would combine all the arts, including poetry, music, drama and the visual arts.

Gi-gyeong-gyeol-hae: [Korean] 'Pushing-suspending-knotting-unknotting.' Imagery that refers to the appropriate execution of rhythmical patterns.

Giseang: [Korean] Female entertainer.

Glottis: [Anatomy/Physiology] 'Refers to the larynx at the level of the true vocal folds' (Davies and Jahn 145).

Goje: [Korean] The 'old' style, the traditional style of *pansori*.

Good American Speech (or American Theater Standard): The American equivalent of Received Pronunciation. Its principles were developed by speech coach Edith Skinner.

Goryeo: [Korean] One of the Korean dynasties. The term is used to refer to the historical period from 918 to 1392.

Gosu: [Korean] The drummer.

Gunmok: [Korean] Crooning.

Gut: [Korean] Shaman ceremony/performance.

Gutteyo: [Korean] 'Meanwhile.' Typical beginning of a passage in *pansori*.

Gwangdae: [Korean] Performer of traditional arts. The term is used to refer to a *pansori* singer.

Gwangdaecheong: [Korean] The Office of the *gwangdae*.

Gweonbeon: [Korean] Union of female entertainers.

Gwigokseong: [Korean] The voice of the ghost (one of the vocal qualities of *pansori*).

Gyemyeongjo: [Korean] One of the modes of *pansori*.

Han: [Korean] Grief, grievances.

Harmonia Mundi: [Latin] 'The harmony of the world.' Concept of the Renaissance by which, drawing on Pythagoras, the cosmos is seen as musical and its elements co-existing in harmonious/musical relationships.

Harmonic Partial (also, Harmonic, or Partial): [Acoustics] 'A simple component of a complex tone' (Davies and Jahn 146).

Haseong: [Korean] The (relative) low sung tone of a *pansori* voice.

Hemiola: A type of rhythmical variation, whereby three notes/beats occupy the space of two or two notes the space of three.

Hemitonic: Refers to a musical scale that contains one or more semitones.

Hesychastic: [Ancient Greek] 'Calming.' The musical *ethos* appropriate to paeans and didactic songs, as it was understood as effecting calmness and tranquility to the audience.

Heterophonic: Refers to (vocal) compositions in which one melodic line is variated simultaneously by other voices.

Heung: [Korean] Pleasure.

Heungboga: [Korean] 'The story of Heungbo.' One of the five traditional *pansori* pieces/narratives.

Homiletic text: The text of a public sermon.

Homophonic: Refers to (vocal) compositions in which voices move together creating chords.

Hwangap: [Korean] Sixty-first birthday celebration.

Hwangseong: [Korean] 'Yellow voice/sound.' One of the voice qualities in *pansori*.

Hwarang: [Korean] Initially the aristocrats of Silla Kingdom, later known as performing outcasts.

Hwaseong: [Korean] Harmonious projection (one of the voice qualities in *pansori*).

Hyang-ak: [Korean] Traditional folk music.

Hypogastric: [Anatomy/Physiology] Refers to the lower abdominal region.

Ileum: [Anatomy/Physiology] The final part of the small intestine.

Ilgosu imyeongchang: [Korean] 'First the drummer, then the singer.' Traditional Korean saying.

Iliacus: [Anatomy/Physiology] Muscle originating at the iliac bone. Along with the psoas major, they form the iliopsoas (see 'iliopsoas').

Iliopsoas: [Anatomy/Physiology] A set of muscles comprised by the psoas major and the iliacus, which acts as a hip flexor.

Ilpae gisaeng: [Korean] First-class female entertainer.

Imyeon geurigi: [Korean] 'Drawing the interior picture.' The depiction of the 'interior' of a *pansori* piece/narrative, of the inner dimensions of the characters and the plot.

Ingan munhwajae: [Korean] Human cultural treasure or living treasure. A performer, accomplished in their traditional art, appointed by the Korean government as responsible for safeguarding the continuation of its performance. Also known as '*muhyeong munhwajae*' ('intangible cultural treasure').

Inmul: [Korean] (Stage or physical) presence.

Instrumentarium: [Latin] Instrument.

Intercostal muscles: [Anatomy/Physiology] 'Muscles between the ribs' (Davies and Jahn 146).

Interpellation: The process by which an individual becomes a subject to ideology, according to Althusser.

Intracultural (theatre): '[R]efers to the search for national traditions, often forgotten, corrupted or repressed, in order to reassess the sources of a style of performance, to situate it better in relation to external influences and to understand more deeply the origins and the transformation of its own culture' (Pavis, *Intercutlural* 6).

Invocatory Drive: [Psychoanalysis] See 'drive.'

IPP: Stands for Integrative Performance Practice.

Jabga: [Korean] 'Miscellaneous songs.' A type of popular folk song.

Jajinmori: [Korean] One of the moderate rhythmic patterns in *pansori*.

Jajinmori: [Korean] One of the rhythmical patterns in *pansori*.

Jangdan: [Korean] 'Long-short.' The rhythmical patterns in *pansori*.

Japanese colonisation: The period of Korean history extending from 1910 to 1945.

Je: [Korean] Style; the distinct qualities of a particular school of singing in *pansori*. Version of *pansori* piece/narrative.

Jeokbyeokga: [Korean] 'The song of the Red Cliff.' One of the five traditional *pansori* pieces/narratives.

Jing: [Korean] A type of gong.

Jinyangjo: [Korean] The slowest rhythmical pattern in *pansori*.

Jireununeum: [Korean] Shouted, high-pitched note.

Jo: [Korean] (Musical) Mode.

Joseon Eumnyul Hyeophoe: [Korean] Korean Music Association (1930-1933).

Joseon Seongak Yeonghwe: [Korean] Korean Vocal Music Research Society (1933-1940).

Joseon: [Korean] One of the Korean dynasties. The term is used to refer to the historical period from 1392 to 1910.

Jouissance: [French] Barthes, in his *The Pleasure of Text* juxtaposes *jouissance* ('climactic pleasure, thrill, coming') to *plaisir* ('pleasure'); the latter is linked to 'cultural enjoyment and identity, to a homogenizing movement of the ego,' while *jouissance* is 'a radically violent pleasure … which shatters—dissipates,

loses—that cultural identity, that ego' (Stephen Heath in Barthes, *Image Music Text* 9).

Junggoje: [Korean] Central school/style. One of the three schools/styles of *pansori*, considered the oldest.

Kabalabhati: [Sanskrit] In Hatha *yoga*, a type of breathing which employs short, forceful out-breaths as a cleansing technique.

Kangsanje: [Korean] 'River and Mountain School.' One of the schools/styles in *pansori*, considered branch of the Western School.

Kinesthetic (also, Kinaesthetic): See 'Proprioception.'

Kkeognuneum: [Korean] Straight sound preceded by an *appoggiatura*.

Korean War: The armed conflict between North Korean and South Korea (the Republic of Korea) (1950-1953).

Kosmos: [Polish] 'Cosmos.' Events encompassing performances, lectures and training activities which take place at the rural base of Gardzienice.

Kundalini: [Sanskrit] 'Coiled.' In yoga, this is the dormant serpent of energy lying at the base of the spine.

Laryngologist: A medical specialist who treats pathologies of the larynx.

Laryngoscope: 'Instrument for direct examination of the larynx' (Davies and Jahn 147).

Laughter *yoga*: A strand of yogic practice developed by Dr Kataria, using imitation of the breathing patterns of laughter in order to generate genuine laughter and improve well-being.

Legato: [Italian] 'Bound together.' Smoothly, uninterrupted, connected style of singing.

Leitmotiv: [German] 'Leading motif.' Recurrent melodic or musical phrase. The technique of *leitmotiv* was particularly developed by Wagner in his operatic works.

Lied (pl. *lieder*): [German] 'Song.' A high-art song for solo voice and piano, usually setting a poem to music. Main advocates of this style of composition are Schubert, Schumann and Wolf.

Logocentrism: Western strand of philosophy according to which emphasis is placed on the semantic properties of speech.

Logos: [Greek] 'Thought,' 'word,' 'speech.' In Western philosophy, it is used to emphasise the process of signification, the spoken word, the rationale of a series of thoughts.

Lokas (also, *Swargas*): [Sanskrit] 'Worlds.' Spheres of spiritual creation in the Hindu worldview.

Lumbar vertebrae: [Anatomy/Physiology] The five bones of the spinal column forming the lower back.

Lydian: [Ancient Greek] One of the modes of Ancient Greek music.

Madanggeuk: [Korean] 'Yard performance.' Protest, satiric, folk-inspired performances of the 1970s.

Mantra: [Sanskrit] 'Tool of thought.' A text or sound used to facilitate meditation or effect spiritual/mindful transformation.

Marcato: [Italian] 'Marked.' *Staccato* note performed with emphasis.

Mareul notneunda: [Korean] 'To pose words.' To 'weave' the words into the melodic line of the music in *pansori*.

Mask: In *bel canto*, the vibratory sensation in the sinuses in the frontal part of the cranium.

Maya: [Sanskrit] 'Illusion.' The illusion of non-duality, the false understanding of the self and the universe as separate.

Melisma (adj. melismatic): A vocal ornamentation, consisting of a series of notes sung in one syllable.

Meridian: Path through which the life-force or life-energy flows in the body, in the Taoist worldview.

Messa di voce: [Italian] 'Voice placement.' *Bel canto* training/stylistic device whereby a single tone is sung with a steady *crescendo* followed by a gradual *decrescendo*.

Metacultural (theatre): It 'would be postculturalism which recognized that its nature and strategy is not that of coming "after" (and thus too late), but "above", in a superimposed position in relation to other cultural givens' (Pavis, *Intercutlural* 7).

Method (or Method Acting): Development of Stanislavski's and Vakhtangov's techniques by American teachers, especially Adler, Strasberg and Meisner. The Method emphasises the psychological aspects of a character.

Mezza voce: [Italian] 'Half voice.' *Bel canto* technique whereby a phrase is sung in moderate loudness, while the singer maintains unfailing breath support.

Mezzo-forte: [Italian] Moderately loud (in terms of sound dynamics).

Mezzo-soprano: [Italian] Soprano who sings in the lower range.

Microtonal: Refers to interval (or music that uses intervals) of less than a semitone.

Minijung Norae: [Korean] Protest folk songs.

Minyo: [Korean] Folk songs.

Mixolydian: [Ancient Greek] On of the modes of Ancient Greek music.

Mogi meinda: [Korean] 'The throat is choked.' It refers to a backward positioning of the voice, imitating a 'choke' of sorrow or tears.

Monophonic: Musical composition which highlights one melody without any harmonic accompaniment.

Mordent: 'Biting' of the tone; a musical ornamentation consisting of a rapid alteration of the main tone upwards or downwards.

Mori: [Korean] 'To drive.' Suffix used in the names of several rhythmical patterns in *pansori*.

Mudang: [Korean] Female shaman.

Mudra: [Sanskrit] 'Mark' or 'gesture.' Symbolically or ritualistically significant gesture in Hinduism or Buddhism.

Muga: [Korean] The chant-like song of the shaman.

Muhyeong: [Korean] Intangible Cultural Asset.

Muladhara: [Sanskrit] 'Root place.' The first of the seven *chakras*, located in the coccygeal plexus.

Musica Humana: [Latin] 'Human music.' The music that permits the coexistence of physical and spiritual elements in the human being.

Musica Instrumentorum: [Latin] 'Instrumental music.' The music produced by musical instruments as well as the vocal music.

Musica Mundana: [Latin] 'Music of the world.' The music created by the movement of the stars.

Musica Vita: [Latin] 'Music of life' or 'life music.'

Myeongchang: [Korean] Master singer.

Mylohyoid: [Anatomy Physiology] Refers to the region of the lower jaw and the hyoid bone.

Nadis: [Sanskrit] 'Pipes.' Carriers of energy.

Naedeureum: [Korean] The opening phrase in a *pansori* song.

Naego-dalgo-maetgo-pulgi: [Korean] 'Starting-hanging-concluding-releasing.' Imagery that refers to the appropriate execution of rhythmical patterns.

Namdosori: [Korean] 'Song of the Southern provinces.' Term employed to refer to *pansori*, highlighting its geographic cradle.

Namuchae: [Korean] The wooden stick used by the *gosu* in *pansori*.

Nasal consonants: Consonants which are produced with a lowered velum, which allows air to escape towards the nose. These are mainly [m] and [n] and their variations.

Nasalise: [Acoustics] To produce a sound with exaggerated use of nasal resonance.

NCKTPA: Stands for 'National Center for Korean Traditional Performing Arts.'

Neoreumsae: [Korean] (Dramatic) gesture, the 'acting' component of a *pansori* performance.

Neume: Early style of Western musical notation, indicating mainly pitch and roughly duration and other musical characteristics.

Noble posture: In *bel canto*, the desired bodily posture: aligned head and neck, shoulders resting backwards and down, slightly lifted sternum and almost immovable ribcage.

Nodule (also, node): [Anatomy/Physiology] 'Benign growths on the surface of the vocal folds. Usually paired and fairly symmetrical. They are generally caused by chronic, forceful vocal fold contact (voice abuse)' (Davies and Jahn 149).

Nomic: [Ancient Greek] One of the three styles of musical composition in Ancient Greece (see also '*Dithyrambic*' and '*Tragic*').

Nongak: [Korean] Farmers' music.

Nonghyeon: [Korean] 'To toy with strings.' The way a text is melodically inflected or 'woven' to the music in *pansori*.

Nunghyan: [Korean] Tone sung with *vibrato*, which gradually becomes intensified.

Obatang: [Korean] The five narratives/pieces of traditional *pansori*.

Oficyna: [Polish] 'Office.' The main building in the village premises of Gardzienice.

Oral Drive: [Psychoanalysis] See 'drive.'

Oropharynx: [Anatomy/Physiology] The middle part of the pharynx (underneath the nasopharynx and above the laryngeal pharynx). It extends from the velum to the epiglottis.

Oryun: [Korean] The five cardinal principles of Confucianism.

Overtone: [Acoustics] A harmonic partial which is higher than the fundamental (see also 'Harmonic Partial').

Paean: Ancient Greek song of triumph.

Paetsim: [Korean] Abdominal force.

Paideia: [Ancient Greek] (Holistic) Education, educational process.

Palate: [Anatomy/Physiology] The roof of the mouth cavity, comprised by the hard palate (the fixed, bony structure at the front of the cavity) and the soft palate or velum (the movable, membranous part at the back of the mouth).

Pan-aniri: [Korean] Half *aniri*. Quasi-spoken passage in *pansori* which is still more sung than recited.

Pan: [Korean] Performance place; place designated for a specific use as well as the interactions taking place within it.

Pannoreum: [Korean] A type of traditional variety show, usually taking place outdoors.

Parapraxis: [Psychoanalysis] Also known as 'Freudian slip.' A slip of the tongue.

Parasympathetic system: [Anatomy/Physiology] The autonomic nervous system, which we cannot consciously control.

Paroxytonic: Word that has the accent on the penultimate syllable.

Pelvic Floor: [Anatomy/Physiology] '[A] mainly muscular partition with some fascia situated between the pelvic cavity above and the perineum below' (Brooker 364).

Pelvic Girdle: [Anatomy/Physiology] '[T]he bony pelvis comprising two innominate bones, the sacrum and the coccyx' (Brooker 364).

Pentatonic: Mode that uses five tones.

Phenotext: In Kristeva's *Revolution in Poetic Language*, the phenotext is the surface structure of the poetic language which facilitates communication and the signifying process (see also 'Genotext').

Phone: [Greek] 'Voice.' In philosophical discourses, the term emphasises the phenomenological aspects of voicing, the qualities of the voice instead of the utterances delivered.

Phonocentrism: The opposite of logocentrism; spoken or sounded vocal phenomena are superior to written/linguistic signification.

Phrenic Nerve: [Anatomy/Physiology] The nerves which produces/effects the movement of the diaphragm.

Piano: [Italian] Soft (in terms of sound dynamics).

Pieknoduch: [Polish] Esthete.

Pierogi: [Polish] Polish dumplings.

Polonia semper fidelis: [Latin] 'Poland, the always faithful.' The consideration of Poland as the bulwark of Christianity in the Eastern Europe.

Portamento: [Italian] 'Carrying.' The smooth passing of the voice from one note to the other.

Postcultural (theatre): In relation to post-modernism, it 'sees any cultural or artistic act as a recapitulation of elements already known or expressed' (Pavis, *Intercutlural* 7).

Postliguistic (phenomena): Vocal phenomena which call for more intense cultural structuring than that of language acquisition, for example singing (see Parret 28).

Poyuja: [Korean] 'Holder' or 'preserver.' The singer responsible for the continuation of the performance and the transmission of a particular version of a *pansori* piece/narrative.

Prana: [Sanskrit] 'Life-force.' The flow of life-force or life-energy. There are five main *pranas*. *Prana* is also the name for one of them, the one responsible for breath and blood circulation.

Pranayama: [Sanskrit] 'Extension of the *prana*.' Conscious exercise/control of the breath/life-force.

Precultural (theatre): It 'should be distinguished from the ultracultural in so far as it does not seek the common origins of cultures and theatrical forms but points out what is common today to Eastern and Western theatre practitioners before they become individualized or 'acculturated in particular traditions or techniques of performance' (Pavis, *Intercutlural* 7).

Prephonatory: Refers to the stages before the emission of vocal sound. For example, 'prephonatory onset' refers to the bodily preparation prior to the beginning of voicing.

Proprioception (also, Kinesthetic Sense): [Anatomy/Physiology] Internal registering, perception of movement, weight transfer and position of the body.

Psoas: [Anatomy/Physiology] Muscles of the loin. The psoas major is part of the iliopsoas (see 'iliopsoas').

Psychogenic: [Psychoanalysis] Refers to that which is caused by psychic factors, and not organic ones.

Pungeum: [Korean] 'Straight' note; note sung without any *vibrato*.

Pyeongseong: [Korean] The (relative) middle sung tone of a *pansori* voice.

Qi: [Chinese] 'Breath, air.' Flow of energy, life-force.

Raphe: [Anatomy/Physiology] A suture or a seam.

Real: [Psychoanalysis] According to Lacan, the psyche has three 'orders' or 'realms': the Imaginary, the Symbolic and the Real. 'The Real is what is expelled when a signifier becomes attached to some morsel of reality; it is the bit that the signifier fails to capture. For everything that comes into our field of recognition by means of a signifier, something of it must remain imperceptible, unsymbolised' (Bailey 222).

Recitativo: [Italian] Recitative, quasi-spoken style of sung delivery, encountered mainly in opera and oratorio.

Rectus Abdominis: [Anatomy/Physiology] '[O]ne of a pair of superficial medial abdominal muscles. It extends from the pubis to the ribs' (Brooker 413).

Reflexive tone: [Physiology/Anatomy] Normal resistance of muscle (tonus) which is not under our direct volition.

Resonator (also, Resonance Cavities): [Anatomy/Physiology] '[T]he cavities and spaces within the supraglottic vocal tract, which passively amplify the sound generated by vocal fold vibrations and are responsible for timbre and projection.' (Davies and Jahn 151).

Ritardando: [Italian] 'Slowing down.' Rhythmical slowing down, especially in the final section of a musical piece.

Rolfing: System of movement-based re-education, addressing mainly the connective tissue of the body, which was developed by Dr. Ida Rolf.

Roulade: [French] 'Rolling (sounds).' Vocal ornamentation comprised of a series of notes voiced in the space of one syllable (see also 'melisma').

Roy Hart Theatre: Theatre company formed by actor Roy Hart (1926-1975), inspired by the voice experimentations and teachings of Alfred Wolfsohn.

RSC: Royal Shakespeare Company

Rubato: [Italian] 'Stealing.' Slowing or hurrying the execution of certain notes in a phrase, which results in other notes of the same phrase being executed faster or slower respectively.

Sacrum: [Anatomy/Physiology] A cross-shaped bone at the base of the spine.

Sajeolga: [Korean] 'Song of the four seasons.' Traditional introductory song.

Sajinsori: [Korean] 'Photographic sound.' Derogatory term used for singers who have acquired an existing version of a *pansori* piece/narrative but cannot propose their own developments.

Samilyuga: [Korean] Procession celebrating success in the civil state examinations.

Sampae gisaeng: [Korean] Low-status female entertainer.

Sangseong: [Korean] The (relative) high sung tone of a *pansori* voice.

Sanjo: [Korean] Improvisational music for solo instrument.

Sankongbu: [Korean] Mountain training. Also known as *pegil gongbu* ('100-day study').

Sarangga: [Korean] 'Love song.' One of the most famous and frequently performed songs/scenes from *Chunhyangga*.

Saseol sijo: [Korean] Narrative *sijo*.

Saseol: [Korean] 'Narrative.' Ability to enunciate well and to compose the narrative.

Saturnalia: [Latin] Ancient Roman festivities dedicated to Saturn.

Scapula (pl. scapulae): [Anatomy/Physiology] Shoulder blade.

Semispanilis capitis: [Anatomy/Physiology] One of the muscles of the upper back that facilitate the extension and rotation of the head.

Seng-ro-byeong-sa: [Korean] The cycle of 'birth-endeavour-sickness-death' in Buddhist cosmology.

Seongeum: [Korean] 'Vocal melody.' Voicing, vocalising.

Seopyeonje: [Korean] Western school/style. One of the three schools/styles of *pansori*.

Sigimsae: [Korean] Melodic ornamentations, usually dictated by a particular school of singing, in *pansori*.

Sijo: [Korean] A type of poem.

Simcheongga: [Korean] 'The story of Sim Cheong.' One of the five traditional *pansori* pieces/narratives.

Sinawi: [Korean] Improvisational instrumental piece, performed by a small ensemble of traditional instruments.

Sincheong: [Korean] 'House of spirits.' Regional association of performers and shamans.

Singer's formant: 'A unique overtone produced by a high spectrum peak occurring between about 2.3 and 3.5 kHz in voiced sound in western opera and concert singing. This acoustic phenomenon is associated with the "ring" in the voice, and with the voice's ability to project over background noise such as a choir or an orchestra' (Davies and Jahn 151).

Solfeggio: [Italian] Compilation of songs or vocal exercises aimed at improving sight-reading as well as establishing the basics of vocal technique.

Solidarity: A Polish trade union founded in 1980 by Lech Walesa, which was the first union to operate outside the Communist party's control. Solidarity developed into a social movement reacting to the Communist Regime.

Soprano: The most common (and higher-pitched) female operatic voice, who sings higher than an alto.

Sori: [Korean] 'Sound.' The distinctive voicing of *pansori*.

Soribuk: [Korean] The drum, the percussive instrument used to accompany *pansori.*

Soties: [French] French farcical genre originating in carnival festivities.

Sparagmos: [Ancient Greek] Dismemberment.

Spectauditor: Term that substitutes for the generic one 'spectator' in Pavis's discussion of the transmitted material and corporeal qualities of the voice (*Analyzing* 133).

Speech Act Theory: Theory introduced by J. L. Austin in his *How to do Things with Words* (1962). Rather crudely summarised, the theory examines the possibility of 'saying something' equating 'doing something,' as in the case of commands, promises or curses.

Sphincter: See ‘Constrictor.’

Spiewany: [Polish] ‘Vocal.’ The term is associated with traditional music (see also *techniczny*).

Staccato: [Italian] ‘Detached.’ Note performed disconnected from other notes.

Stasimon: [Ancient Greek] The sung parts in tragedy. Each episode is followed by a *stasimon* sung by the chorus.

Stauprinzip: [German] ‘Stemming principle.’ Singing technique employing strong breath support and high subglottal pressure, usually associated with the German school of singing.

Sternocleidomastoid: [Anatomy/Physiology] One of the two muscles originating in the clavicle and the sternum and attaching to the jaw and the skull. Its function is to regulate the turning of the head and the flexing of the neck.

Subglottic: [Anatomy/Physiology] Refers to structures or functions below the level of the glottis.

Sugungga: [Korean] ‘The song of the underwater palace.’ One of the five traditional *pansori* pieces/narratives.

Supraglottic: [Anatomy/Physiology] Refers to structures or functions above the level of the glottis.

Suriseong: [Korean] Husky voice (one of the voice qualities in *pansori*).

Symbolic: [Psychoanalysis] One of the three ‘orders’ of the psyche, according to Lacan (see also the ‘Real’). The Symbolic ‘holds language, the Other—all the rules and hypotheses that organize human society and thought. The unconscious also belongs to the realm of the Symbolic, as it is constituted of repressed signifiers’ (Bailey 222).

Syncopation: Stressing of the unaccented beats in a musical phrase (or similar alteration of the normal accent of a musical phrase).

Syncopation: Type of rhythmical variability produced by placing the stress on a usually unstressed note/beat.

Systaltic: [Ancient Greek] ‘Contracting.’ The musical *ethos* appropriate to the genre of lamentation, since it was understood as expressing emotions.

T’ai Chi: Chinese martial art.

Takt: [Polish] Rhythm.

Tarantella: [Italian] Italian folk dance which originated in the region of Taranto as a musical/dance exorcism against a poisonous spider, named *tarantula*.

Taryeong: [Korean] 'Tune.' A type of popular folk song.

Tchok: [Korean] Traditional Korean dress.

Techne: [Ancient Greek] 'Art' or 'craft.'

Techniczny: [Polish] 'Technical.' The term refers to more recent and elaborated versions of folk songs and musical pieces.

Temporomandibular: [Anatomy/Physiology] Joint attaching the lower jaw to the skull.

Tensile restriction: [Anatomy/Physiology] Restriction that occurs as the result of the maximum stretch of a muscle or tendon (see also 'compressive restriction').

Tenuto: [Italian] 'Held.' Note performed for its full duration or for slightly longer.

Tessitura: [Italian] 'Texture.' The conventionally designated range of a musical instrument or voice type in Western classical music.

Theatrum mundi: [Latin] Baroque term according to which the political and social spheres operate in a similar way to theatrical devices or actors on stage.

Thoracic vertebrae: [Anatomy/Physiology] The twelve bones of the spinal column between the neck and the lower back.

Three Kingdoms: Period in Korean history extending from the first century BCE to 668.

Thyroid: [Anatomy/Physiology] 'The largest laryngeal cartilage…. In males, there is a prominence superiorly known as the "Adam's Apple"' (Davies and Jahn 153).

Toeseong: [Korean] Sound that retreats or declines.

Tomaksori: [Korean] 'Piecemeal *sori*.' Derogatory term used for *pansori* performances which are shortened or present fragment of the full-length piece/narrative.

Tongseong: [Korean] Tubular, unobstructed sound.

Tonicity: [Anatomy/Physiology] The normal state of alert in a muscle or tissue, its ability to react to stimuli.

Trachea: [Anatomy/Physiology] '[T]he main tubular system by which air passes to and from the lungs' (Miller, *Structure* 310).

Tragic: [Ancient Greek] One of the three styles of musical composition in Ancient Greece (see also '*Dithyrambic*' and '*Nomic*').

Tragicomic: A play that draws on the conventions and stylistic devices of both tragedy and comedy. Some plays by Euripides can be placed in this category.

Transcultural (theatre): It 'transcends particular cultures on behalf of a universality of the human condition' (Pavis, *Intercutlural* 6).

Trill: A rapid alteration between two tones (for example, one semitone higher and lower), realised in *bel canto* with proper oscillation of the laryngeal box.

Tritone: Musical interval of three whole tones.

Tteonungcheong: [Korean] Sustained median tone.

Ttorang gwangdae: [Korean] 'Ditch clown singer.' Derogatory term used for *pansori* singers who can only perform in small stages due to lack of skill. Also used broadly for non-professional singers.

Tzadik: [Hebrew] 'Righteous one.' Term referring to 'masters' and Biblical figures in the Jewish and Hasidic traditions.

Udana prana: [Sanskrit] One of the five main *pranas*, responsible for sound-making or voicing.

Udo: [Korean] 'Right side/way.' Term used to demarcate geographical kinship in *nongak* music.

Ujayi (also, *ujjayi*): [Sanskrit] 'Ocean-sounding.' Yogic breathing technique.

Ujo: [Korean] One of the modes of *pansori*.

Ultracultural (theatre): It 'involves an often mythic quest for the origins and the supposed lost purity of the theatre. It is a movement of return to sources and of reappropriation of primitive languages' (Pavis, *Intercutlural* 6).

Upper Pharynx: [Anatomy/Physiology] The part of the pharynx which is closer to the back of the mouth (in contrast to the 'lower pharynx' which is closer to the oesophagus).

Vibrato: [Italian] 'Vibrating.' Pitch variant that occurs in *bel canto* as a result of neurological impulses in the laryngeal box. Excessive *vibrato* is undesirable and is known as 'wobble.'

Vocal Folds: [Anatomy/Physiology] 'A paired system of tissue layers in the larynx that can oscillate to produce sound' (Davies and Jahn 153).

Vocalise: [French] Vocal warm-up or vocal exercise, sung without words on a vowel.

Voice Source: '[T]he sound that is generated when the vocal folds are set into vibration by an airstream from the lungs' (Sundberg, *Science* 49).

Yangban: [Korean] Aristocrats of the *Joseon*.

Yeoseonggukgeuk: [Korean] All-femal *changgeuk* or *pansori* groups.

Yin Yoga: Strand of yogic exploration that addresses mainly the connective tissue of the body.

Yoik: [Sami] A traditional form of singing of the Sami people (a people inhabiting areas of modern Finland, Sweden, Russia and Norway).

Yoseong: [Korean] 'Vibrating sound.'

Yupa: [Korean] *Pansori* school or pedagogical lineage.

Zgromadziciel: [Polish] Gatherer.

Zoe: [Ancient Greek] Biological life, bare life (see also '*Bios*').

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